



Enthronement Edition  
The Japan Advertiser







ENTHRONEMENT  
OF THE  
ONE HUNDRED TWENTY-FOURTH  
EMPEROR OF JAPAN



THE JAPAN ADVERTISER

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## ENTHRONEMENT EDITION THE JAPAN ADVERTISER

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*Being a complete account of the Enthronement Ceremonies  
from December 25, 1926, to December 13, 1928, together  
with special articles interpreting those Ceremonies, and  
Greetings to His Imperial Majesty the Emperor and the  
Japanese people from foreign sources.*



To the many who are interested in the promotion  
of international peace through the interpretation and  
advancement of a more correct understanding of the  
aims, aspirations and ideals of the people of one nation  
to the peoples of other nations this book is dedicated.



His Imperial Majesty Hirohito, one hundred and twenty-fourth Emperor of Japan, was born in Aoyama Palace, Tokyo, on April 29, 1901, eldest son of the late Emperor and the Empress-Dowager. Care of the Prince during his infancy was entrusted to a retired Admiral, Count S. Kawamura, who was instructed to bring him up in simplicity and frugality. The Prince was educated at the primary department of the Peers' School and afterwards by tutors. A momentous break with tradition was made when in 1921 the Prince sailed for Europe on a six months' tour. Shortly after his return, the Prince was appointed Regent in order to relieve his father, then mortally ill, of the duties of state. His betrothal to Princess Nagako Kuni took place in 1922, and in January 1924, the marriage was celebrated in the Imperial Palace. On December 25, 1926, the Emperor Taisho died, and was succeeded by his son who selected "Showa," a combination of ideographs meaning enlightenment and peace, as the name of the new reign. An intimate sketch of His Majesty's life by Count Yoshinori Futara appears elsewhere in this volume.



His Imperial Majesty the Emperor



*Her Imperial Majesty Nagako is the eldest daughter of Prince Kuni, head of one of the collateral branches of the Imperial House, and Princess Kuni. She was born in Tokyo on March 6, 1903. When four years of age she was enrolled in the Peeresses' School which she attended for the next eleven years until she had completed the course. After leaving school she continued her studies under private tutors until shortly before her marriage with His Imperial Majesty, who was then Prince Regent, on January 26, 1924. On December 6, 1925, the first child of the marriage, a daughter, Shigeko Teru-no-Miya, known as Princess Teru, was born. A second daughter born on September 10, 1927, died in March 1928. Her Majesty's training has been on modern lines. She is an accomplished musician who sings and plays well. Interested in all forms of sport, she is specially fond of lawn tennis and Mr. I. Kumagai, the well-known player, who coached her in the game, has testified to her skill.*



*Her Imperial Majesty the Empress*





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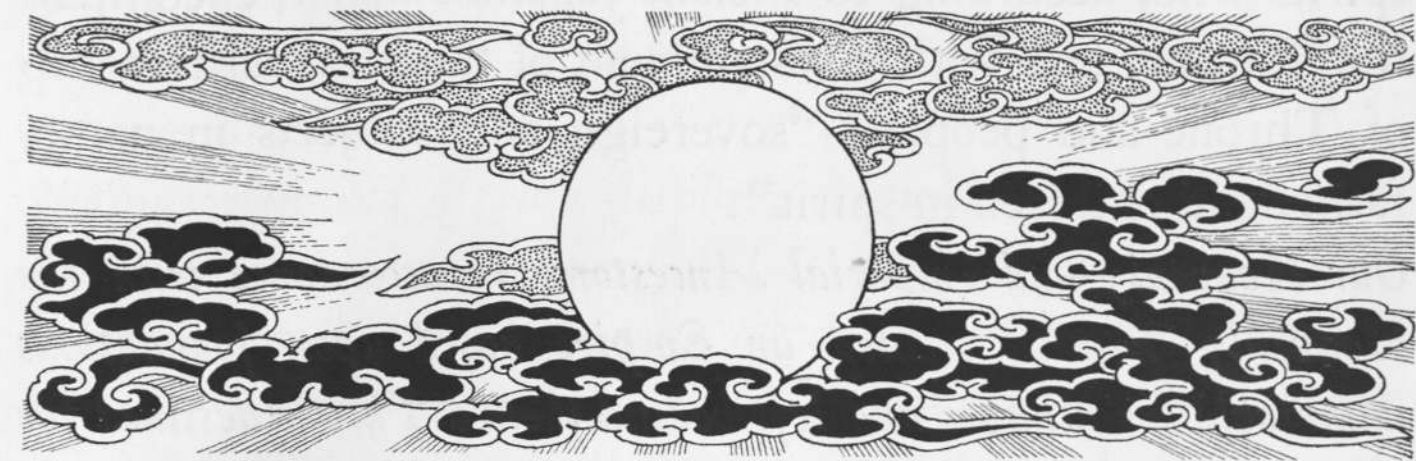
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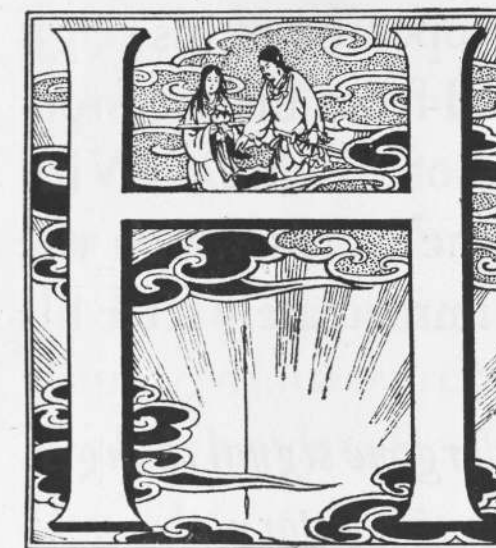
FROM A SKETCH BY  
HELEN WELLS SEYMOUR

THE IMPERIAL RESCRIPTS  
AND AN ACCOUNT OF  
THE IMPERIAL  
ENTHRONEMENT CEREMONIES  
WITH INTERPRETATIONS





On December 25, 1926, Prince Hirohito, upon the demise of his father, Emperor Yoshihito, ascended the Throne of Japan as the one hundred and twenty-fourth Emperor of the same lineage. Three days later the new Emperor issued a rescript which opened with these words:



*HAVING SUCCEEDED, through the benign influence of Our Imperial Ancestors, to the Throne of a lineal succession unbroken for ages eternal, and having assumed the power to reign over and govern the Empire, We have now performed the solemnity of the accession to the Throne. It is Our resolve to observe the fundamental rules of the State, to cultivate the inherited virtues, and to maintain intact the glorious tradition set by Our Ancestors. The two Imperial Rescripts which each ruler issues when he inherits the Throne, one on his accession and one on his Enthronement, invariably open with a reference to the Imperial Ancestors and to the "lineal succession unbroken for ages eternal." Where the rulers of Christendom would invoke God, the Japanese sovereign invokes the Spirits of his Ancestors. The rescript issued by the present Emperor at his Enthronement therefore begins like the Accession Rescript with an invocation of the cloud of witnessing*



spirits who, according to ancient Japanese belief, encompass the Throne, and with a restatement of the ideal relationship of Throne and people—"sovereign and subjects in name, father and children in spirit":

*Our Heavenly and Imperial Ancestors, in accordance with the Heavenly Truths, created an Empire based upon foundations immutable for all ages and left behind them a Throne destined for all eternity to be occupied by their lineal descendants. By the grace of the Spirits of Our Ancestors this great heritage has devolved upon Us . . . . In building up the Empire and in reigning over the people. Our Ancestors looked upon the State as their own household and the people as their very children. . . .*

The rescript goes on to state the thoughts and aspirations which are in the mind of the ruler at the opening of his reign as he assumes the responsibilities inherited from his ancestors and looks forward to the solemn duties of his life. With no common interest the reader turns to the words which the young Emperor addressed to the nation immediately after his father's death:

*The conditions of the world have recently undergone signal changes. The thoughts of men are liable to follow contradictory channels. The economic life of the nation is occasionally marked by the conflict of varied interests. Accordingly it is important to fix our eyes upon the general situation of the country and to unite the efforts of the whole Empire in promoting the solidarity of the nation, in strengthening still further the foundation of national existence and in securing forever the prosperity of Our people. The world is now in the process of evolution. A new chapter is being opened in the history of human civilization. This nation's settled policy always stands for progress and improvement. The course of events both at home and abroad and the message of the past to mankind clearly indicate that progress must be attained*

*by degrees and that improvement must be sought by raising the general level. Such considerations should engage the careful attention of everyone.*

*Simplicity instead of vain display; originality instead of blind imitation; progress in view of this period of evolution, and improvement to keep pace with advancing civilization; national harmony in purpose and in action; beneficence to all classes of people; and friendship to all the nations of the earth: these are the cardinal aims to which Our most profound and abiding solicitude is directed. . . .*

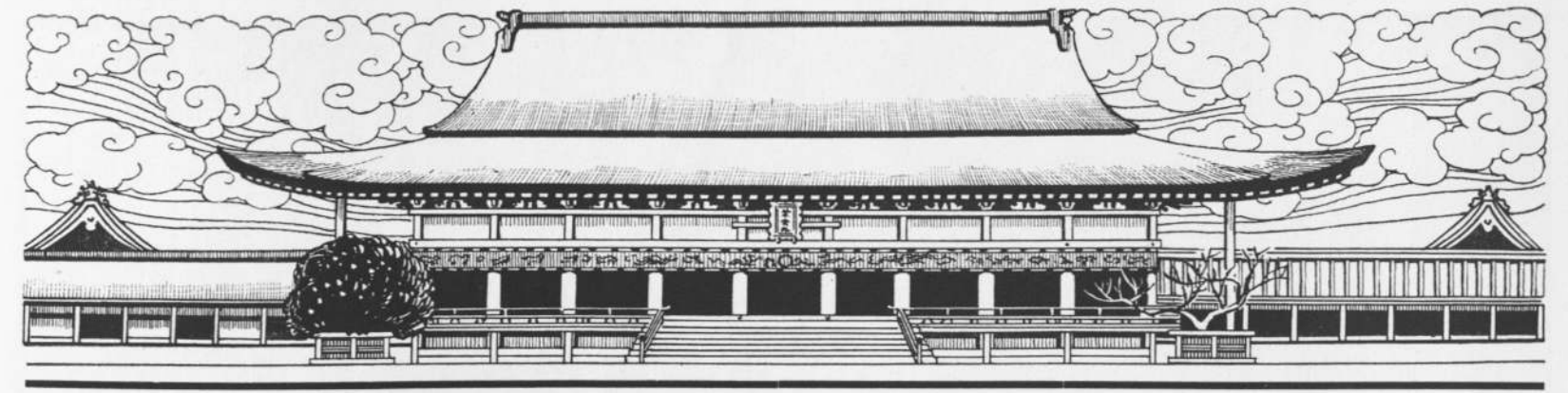


IS MAJESTY'S striking words were echoed in the second Imperial Rescript which he read at Kyoto on November 10, 1928. He was heard by the envoys of the Powers and by the greatest of his subjects, but the ceremony is so arranged that the surroundings are but a splendid frame for the central episode in which the Emperor directly addresses the Prime Minister, representing the people of Japan, and the Prime Minister replies on behalf of the people. In his Enthronement Rescript His Majesty said:

*It is Our resolve to endeavor to promote, within, the education of Our people and their moral and material betterment so that there may be harmony and contentment among them and power and prosperity for the whole nation, and to cultivate, without, friendly relations with all nations, thus to contribute to the maintenance of world peace and the advancement of the welfare of humanity. We call upon you, Our beloved subjects, to be of one mind and, sinking selfish aims for the public service, to work with one accord in helping Us to attain these Our aspirations in order that We may in some measure add to the illustrious traditions to which We have succeeded and that We may with good conscience face the Heavenly Spirits of Our Ancestors.*



Those last words, "that We may with good conscience face the Heavenly Spirits of Our Ancestors," are the most solemn that a Japanese monarch can utter. They recognize the debt he owes for his heritage to those who have held the Throne before him, and they look forward to the day when he will have discharged his trust and must join the Spirits of his Ancestors. As the task of Meiji was to renovate the structure of the State and develop the strength needed to preserve its independence and attain the position in the world to which it aspired, that of his grandson is moral and material progress, peace and contentment, power and prosperity. "New occasions bring new duties" and the aims of the new era are foreshadowed in words with which the Emperor ascended the Throne. All foreign friends of Japan join with His Imperial Majesty's subjects in praying that the new reign may be long and happy, and that the Era of Showa will advance the liberating work which the Era of Meiji began.



## THE ENTHRONEMENT CEREMONIES DESCRIBED: THEIR ESOTERIC MEANING SHOWN

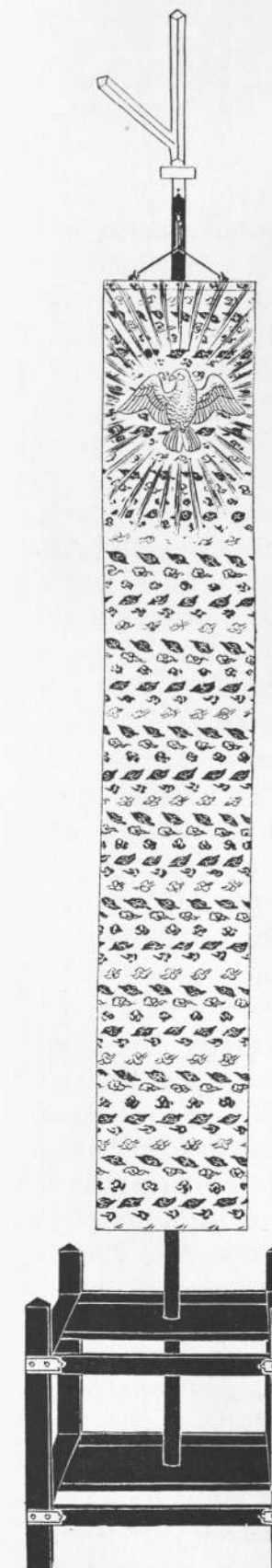
The Light They Throw on the Unique Position of the  
Japanese Emperor: the Place of the  
Monarchy in the Nation's Life

By HUGH BYAS

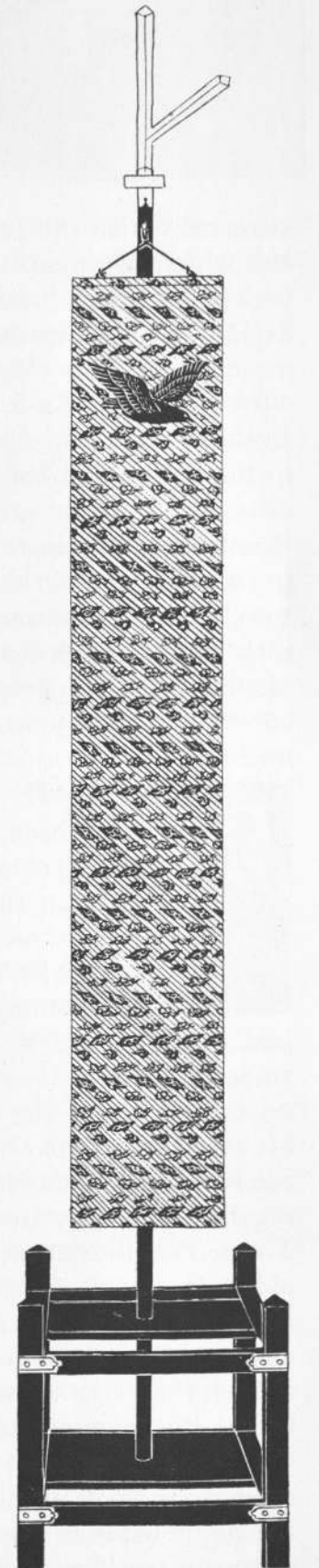
The Enthronement of the Emperor of Japan is the oldest state ceremony in the world. Customs belonging to the earliest ages are preserved in it. The British Coronation goes back to the heart of medieval Christianity, but the Japanese Enthronement derives its form and spirit from a far remoter time. The pomp and circumstance of the modern Empire surround a core more ancient than any rite with which Christian kings are crowned.

There is no crown and no coronation. The word "Enthronement" is used to describe the ceremony, because its principal secular feature is the appearance of the Emperor on the Phoenix Throne in presence of the dignitaries of his own country and the envoys of the foreign Powers. But this splendid and spectacular incident is but the prelude to an older, more sacred, more mysterious national rite. There is historical record of two thousand years for the ceremony, but this central rite is older than written history. Japan, with its ancient institutions, has been compared to an historical museum. Nothing in that museum is so venerable, so impregnated with the fundamental ideas of the Japanese race, as this rite which the one hundred and twenty-fourth Emperor celebrated at Kyoto in November. In Rome there stands a broken bridge on whose two graceful arches the traveler gazes with awe as he realizes that he is looking on a work that was made before the Christian era began. During the middle ages, under Buddhist and Chinese influence, the Enthronement ceremony became as gorgeous as its original Shinto essence is simple. The temples glowed with color and symbolism; gold lotus flowers flanked the altars before which priests moved in miter, cope and stole; and clouds of incense ascended with the plainsong chants. Those accretions were swept away by the grandfather of the present Emperor and the old rites restored in almost pristine purity. They are saturated with religious feeling, but it antedates Christianity. In the Japanese Enthronement we are brought into the presence of customs and beliefs that were held by the early ancestors of civilized mankind.

Yet immemorial age is but one of the features which give the ceremony its profound interest. Those antique ordinances express in beautiful ritual, saturated with meaning, the esoteric

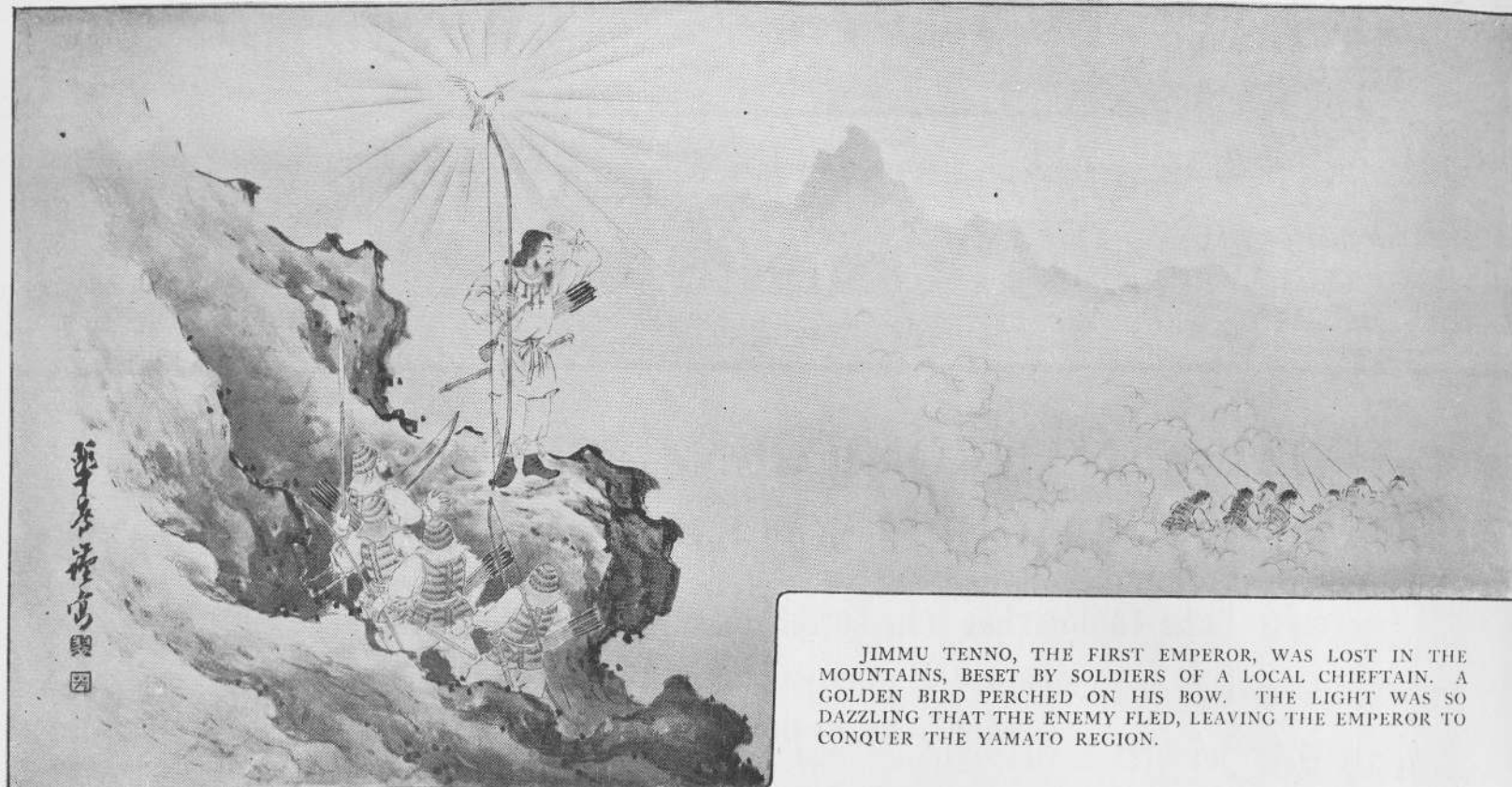


THE GOLDEN KITE BANNER  
AT THE SHISHIN-DEN



THE YATA CROW BANNER  
AT THE SHISHIN-DEN





JIMMU TENNO, THE FIRST EMPEROR, WAS LOST IN THE MOUNTAINS, BESET BY SOLDIERS OF A LOCAL CHIEFTAIN. A GOLDEN BIRD PERCHED ON HIS BOW. THE LIGHT WAS SO DAZZLING THAT THE ENEMY FLED, LEAVING THE EMPEROR TO CONQUER THE YAMATO REGION.

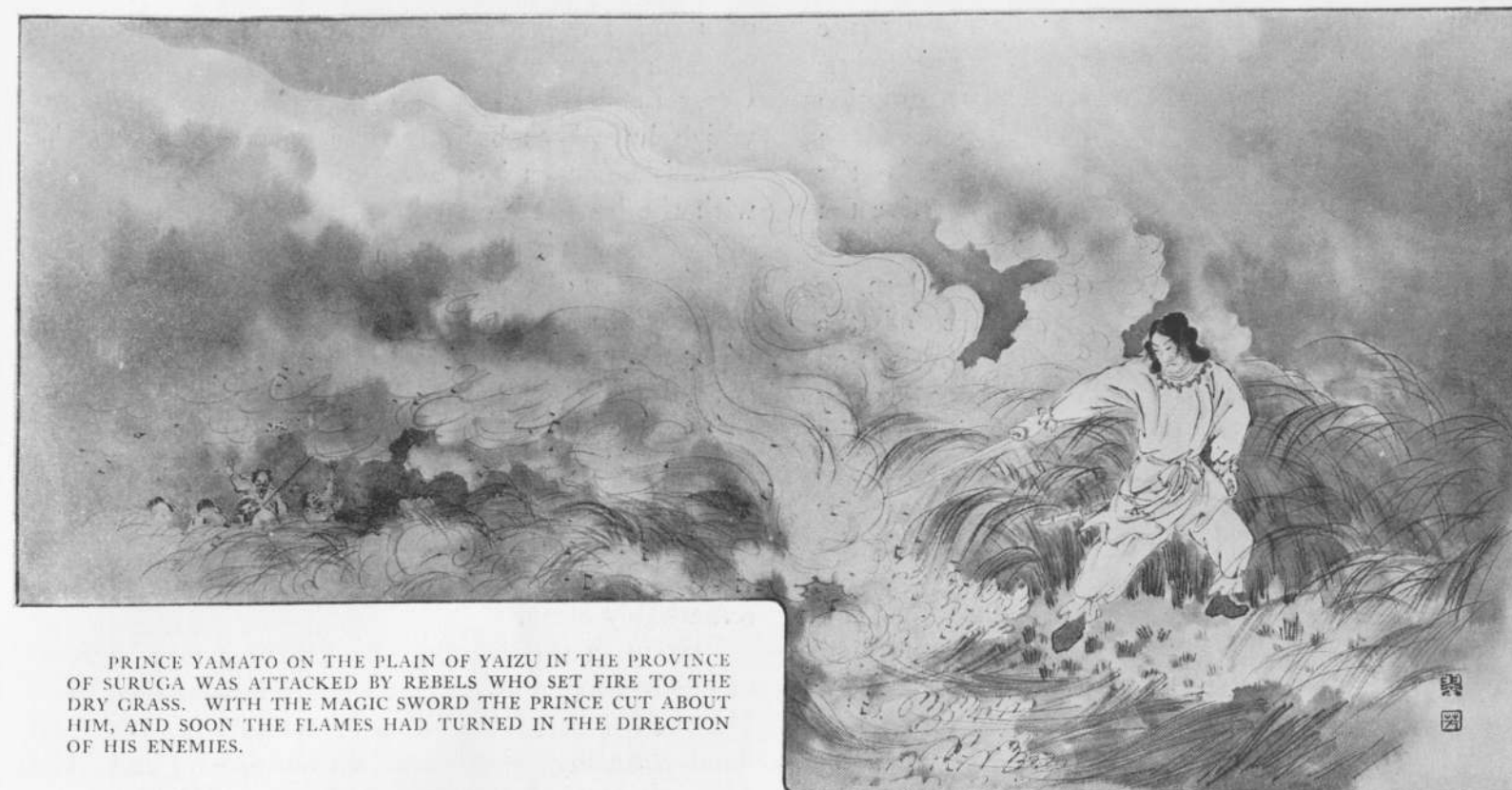
elements which the Japanese monarchy has inherited and which distinguish it from the modern kingships which, on the political side, it resembles; and they explain to the sympathetic observer what the Japanese mean when they claim that their monarchy is the only one of its kind. In the public ceremony of Enthronement the Emperor proclaims *urbi et orbi*, to the nation and the world, that he is head of the state; in the older rite which follows we see him as Priest-King entering into mystic communion with the spirit of the race. This mystic and religious element runs like a nerve through the ceremonies, and explains their power to awaken the deepest national feelings of the Japanese people. They are a living link between past and present and not merely a picturesque survival.

**T**HE accession to the throne has been compared by a learned anthropologist of Tokyo to a symphony in three movements. The first of those occurred in the early darkness of Christmas morning 1926, when, immediately the reigning Emperor had died, his eldest son presented himself at the Imperial Shrine and assumed the privileges and responsibilities of the throne and in prayer informed his ancestors of the act. Later in the day the formal ceremony of transferring to his possession the Imperial regalia of Mirror, Sword and Jewels was carried out. The second movement was the Enthronement in the old Palace at Kyoto on November 10, 1928. The Emperor again worshiped before his ancestors, announced to them his accession to the throne that they in their day occupied, and appeared as Emperor before the representatives of the foreign Powers and the Japanese nation. The last, most solemn, most mysterious, most primitive movement took place in the night between November 14 and 15. It was in essence a sacrifice of first-fruits to the ancestral Sun Goddess and an act of mystic communion with her.

It was performed in a plain wooden hut by the Emperor himself after elaborate ceremonies of purification. Simplicity was set in a gorgeous frame, and the Emperor, in his solitary vigil was guarded and surrounded by the highest of the land. Thereafter came state banquets, ritual and state dances of incredible antiquity, acts of worship at various shrines, and on November 27 the return to Tokyo.

The program began before dawn on the morning of November 6. As soldiers and subjects gathered under the blazing electric lights in the broad spaces between palace and station, a Shinto service in the palace took the participants back to an earlier world. High officials and ritualists assembled before the Imperial Shrine, which was to be taken to Kyoto. The doors of the shrine were opened; ancient music was played; offerings of food and sacramental wine were presented. Representatives of the Emperor and Empress made obeisance; prayers were said. The oblation was removed, and priests reverently conveyed the shrine, with the Sacred Mirror, one of the three regalia of Japan, to the palanquin on which it was to be carried to the station by sixteen young men of the village of Yase who enjoy this hereditary privilege.

The passing of this shrine through the streets is even a greater event to the people than the passing of the Emperor, for it gives them an opportunity which can come but once in each reign to pay their devotions in the physical presence of the palladium of the nation. The shrine, covered with silk, rises about a man's height from shafts of new white wood, "without flaw or blemish." Four mounted priests ride before it and four behind. Lancers of the Imperial Guard furnish an escort. Royal honors are paid as it passes, the regimental standards are dipped to the dust, and the kneeling masses bow to the ground. So, in the middle ages, might the relics of some great saint have been carried through the streets of Rome. The shrine is placed in a railway coach, glittering externally but plain white wood within. The



PRINCE YAMATO ON THE PLAIN OF YAIU IN THE PROVINCE OF SURUGA WAS ATTACKED BY REBELS WHO SET FIRE TO THE DRY GRASS. WITH THE MAGIC SWORD THE PRINCE CUT ABOUT HIM, AND SOON THE FLAMES HAD TURNED IN THE DIRECTION OF HIS ENEMIES.

Emperor and Empress and official personages followed in state carriages. All day long as the train passed through the country people lined up at crossings and stations and bowed to the shrine.



**K**YOTO lies in a hollow of green hills. Wherever one turns there is a pine-clad hill at the end of the vista. A shallow, famous river rushes through the city. The palace is a large cluster of buildings, sacred and secular, concealed for the most part behind a screen of trees and ancient walls. To the permanent buildings there were added for this occasion banqueting halls and other temporary structures.

The Enthronement proper took place in the morning and afternoon of November 10. The morning ceremony is an act of worship in which the Emperor informs the spirits of his ancestors that he has ascended the throne. Here again the note is pristine simplicity which has been enhanced rather than corrupted by the dignity with which it is invested. The ground is covered with fine gravel, raked and smoothed as if it were precious stones. Every line is straight; everything impeccably clean, meticulously in place. Open to the soft November sky, low trees appearing beyond its spotless walls, this courtyard seems the dwelling place of peace and order. Two new white pavilions—mere roofs without walls—run from temple to wall and accommodate the foreign envoys and Japanese dignitaries. Between them is a low stage on which Shinto dances are given. Guards of honor in antique costume keep the gates. In the foreground, raised on steps, is a small Shinto shrine in the purest style, a gem of simplicity. When the guests are in their places the Emperor and Empress arrive. Their hands are cleansed with consecrated water. The Emperor takes his baton as a badge of priestly office. Drums and gongs sound thrice, ritual music is played, the doors of the inner shrine are opened and offerings of food

are laid on the altars while prayers are read. The Sacred Sword and the Jewels are placed beside the Emperor. He advances to the altar and worships the Sun Goddess, his divine ancestress, and reads the proclamation announcing his accession. The Empress and all the other members of the Imperial Family worship in their turn. They withdraw, the offerings are removed and the shrines closed.

In the afternoon came the formal Enthronement when the living world was informed of that which in the morning had been announced to the world of spirits. At one end of a large courtyard rises the long curving roof of a temple-like building called the Shishin-den. In this building the thrones of the Emperor and Empress are placed—black lacquered chairs of ancient pattern under a lacquer canopy surmounted by the phoenix. By the steps leading up to the Shishin-den stand a cherry tree and an orange tree. The brocade banners of the sun and moon, of the chrysanthemum, and of various heraldic emblems are ranged in the courtyard. The official and diplomatic guests are assigned places at each side. At the top of the steps within the temple stands the Prime Minister, official representative of the Japanese people. Gongs and drums beat; the ritualists, the ambassadors, the princes, the generals take their appointed places.

Heralds announce the Emperor who appears wearing a robe of dull orange, the earliest color of the rising sun. When he has seated himself on the throne within its curtained canopy attendants place the Sword and Jewel beside him. The Minister of the Imperial Household takes his place at the steps of the throne and other high officers range themselves around it. The Empress enters and occupies her throne which is near the Emperor's but under a separate canopy. The Princes of the Blood stand before the Empress's throne. When all this glittering picture is set, chamberlains draw the curtains and the Emperor and Empress are seen seated. The Emperor, holding



the priestly baton, rises and is followed by the Empress. All present bow profoundly. The Prime Minister faces the Emperor who reads a proclamation announcing his accession. The Premier reads a congratulatory address in reply, and leads the assemblage in three "Banzais"—"May you live ten thousand years."



EXT day ritual dances and music were given in presence of the Emperor and Empress. This is an interesting and beautiful ceremony and its purpose, according to the Shinto ritual, is to solace the spirits of the departed rulers. After ceremonial washing of hands and worship of the ancestors the Emperor and Empress seat themselves before the Ancestral Shrine and the Sacred Sword and Jewel are placed beside them. The costumes of all present are of the Court fashion a thousand years ago. Bells are rung by priestesses, the Emperor bows low before the altar and all the distinguished company follow his example. Music and dances are performed and with elaborate genuflections the company withdraw.

The third and culminating movement is a peculiarly mysterious and sacred rite, older than written Japanese history. "In it," says the learned Dr. Holtom, "are merged a primitive harvest festival and survivals of the original Japanese Enthronement rites." Dr. Nitobe describes it as "the arcanum of initiation into the duties of kingship." No foreign envoys witnessed it and no eye but the Emperor's saw its climax which he performed in solitude. It was preceded by a queer little ceremony called "the rite of soul pacification for the Emperor." His soul is invoked and desired to dwell calmly and peacefully in his body. The rites are ancient and obscure; ritual music is chanted and sacred dances are performed in order that the Emperor may be given peace



THE GODS OF HEAVEN ADDRESSED IZANAGI AND IZANAMI TELLING THEM OF AN ABUNDANT-REED-PLAIN, AND SUGGESTED THAT THEY DESCEND TO THIS EARTHLY COUNTRY AND RULE OVER IT. TO AID IN THE DISCOVERY, THE JEWEL SPEAR WAS HANDED THEM.

of mind and body for the ordeal of the night.

The ceremony, called the Daijo-sai, (literally, Great Food Offering) takes place in two small huts which have been built for the purpose and will be demolished when it is over. They are of plain pine with the bark left on. The roof tree is an unhewn log. No nails are used; the boards are tied together with tendrils of the wild vine. The timbers were cut with Shinto rites. The woodmen were purified for the work by a Shinto priest. The first tree felled was burned as an offering to the god of the wood. The timber was drawn to Kyoto by villagers dressed in old costumes singing a traditional song. Those huts—a reproduction of the earliest dwellings of primitive man—are fenced with a screen of rushes, and connected by a thatched corridor. Everything is remarkably clean.

Early in the evening the Emperor takes a bath of purification in an ancient wooden boat-shaped bath. He then dons a robe of pure white silk, the final hand-cleansing rites are administered, and His Majesty receives the priestly baton. "He has now been prepared," says Dr. Holtom, "by all the high and ancient rites of Shinto to enter as High Priest of the Nation into communion with the great spirits of the food ritual."

Old harvest songs are sung and maidens in ancient dances imitate the motions of cleaning and hulling the rice. Food offerings from all parts of the Empire are placed on tables outside the hut. Armed men with torches stand at the entrances, and warriors keep vigil outside.

The Emperor enters in state procession. The Sword and Jewel are carried on his right and left. The central part of the corridor is reserved for the Emperor alone who "walks between heaven and earth." His feet are unshod and as he passes a mat of rushes is unrolled before him and rolled up after he has passed so that no other foot may tread on it. No



IZANAGI AND IZANAMI, PARENTS OF THE RACE OF THE GODS, STOOD ON THE FLOATING BRIDGE OF HEAVEN AND, GROPING ABOUT WITH THE JEWEL SPEAR, FOUND THE OCEAN. THE BRINE WHICH DRIPPED FROM THE POINT OF THE SPEAR COAGULATED AND BECAME AN ISLAND OF JAPAN.

touch or contact may contaminate the ruler who is about to enter into communion with the ancestral spirits of the nation. Over his head is held an umbrella made of reeds and suspended from the beak of a painted phoenix. He enters the sacred hut; the Empress and the princes retire; the musicians withdraw. Then the offerings for the gods are carried in—a strange and picturesque ceremony. The articles placed in the inner room are various primitive utensils, dishes made of oak leaves stitched together, a fresh rush mat for the food of the goddess and a similar mat for the Emperor, chopsticks, rice and millet, dried fruits, wine and wine cups. The curtains are drawn; the Emperor is alone.



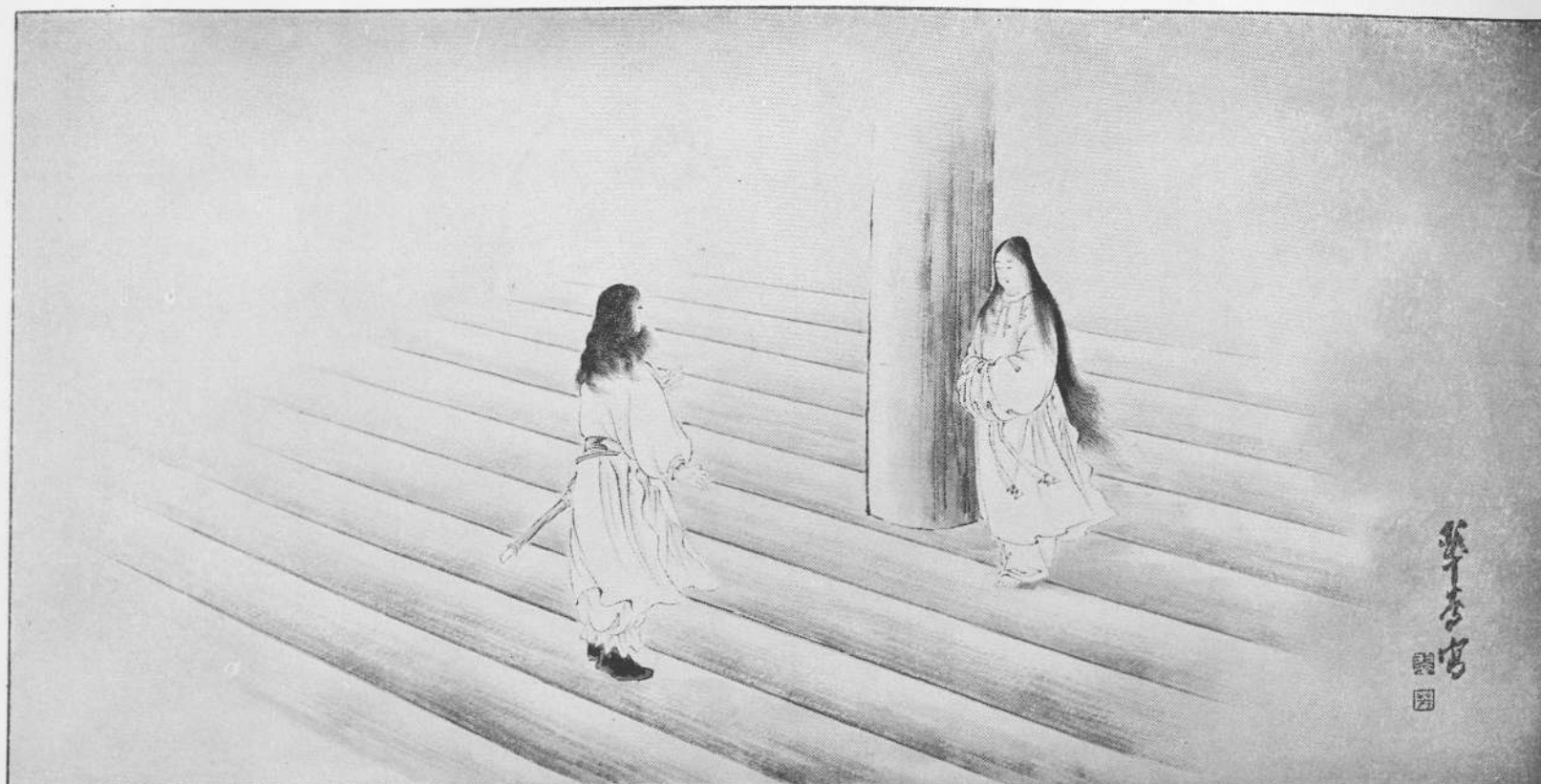
HE makes obeisance before the elevated seat of the unseen goddess, then, after a few moments composure, begins his act of devotion which consists in placing the offerings before her. "He waits on the Invisible Presence," says Dr. Nitobe, "and partakes of the same food and drink. Every utensil employed, the furniture, the building itself, take him to the remotest antiquity. Centuries are eliminated in his sight. Fully four hours are spent in this reverent communion. After an hour's interval the Emperor enters the second room to repeat the same sacrament, retiring only with the coming of the dawn. Is it possible for any mortal to forget an experience like this? Will not the remembrance of devotions so unique follow him through life? This is ancestor worship pure and simple, fidelity to the past pledged to the duties of the present and the services of the future . . . Call this process by whatever name you will—suggestion, 'Coueism,' projection, idealization, or any other—it is a solemn form of oath by which the new sovereign binds himself to observe the laws of his fathers."

The Emperor has ascended the throne, has been consecrated by his solitary vigil; there remain formal devotions at the tombs of the four last Emperors, and the rest is feasting and merriment. On the day after the completion of the Daijo-sai ceremony, the first banquet was given in Japanese style to a select company of officials and envoys. The black and white saké that are used, and the black and white lights, suggest again the mingling of mourning and rejoicing. The king is dead; the king has been crowned. Next day there was an elaborate banquet in European style. The old palace was refurbished to provide reception rooms. Its gold screens and priceless classical paintings glow in the luster of electricity and its ancient halls where nobles and warriors "gloried and drank deep" are crowded with the panoply of modern Japan and the envoys of the world.

The banqueting-hall built for the occasion is worth describing as an example of successful planning for such a grandiose occasion. The structure is square, enormous in extent. The tables for the feast are arranged along four sides. In the central space is a square hall in which the Emperor entertained his guests to ancient Court dances and music. Benches covered with red velvet are set round a stage in the middle on which the dancers performed. Facing the stage is a dais with two thrones. The stage bears two enormous drums, painted in vivid colors and suspended in stands of carved wood painted vermilion to resemble flames. Behind the musicians is a curtain of broad stripes of scarlet and black. The boldest color effects combine into a dazzling harmony. This banqueting-hall is the last surprise of the foreign envoys who did not expect to find an archaic palace prepared for the feast of a night.

The most interesting dance was performed by five daughters of peers for the pleasure of the





AFTER THEY HAD REACHED EARTH IZANAGI AND IZANAMI MADE A PILLAR AS THE CENTER OF THE NEW LAND. THEY WENT ROUND THIS PILLAR SEPARATELY, WHEN THE FEMALE DEITY SPOKE FIRST AND SAID: "HOW DELIGHTFUL! I HAVE MET WITH A LOVELY YOUTH!"

Emperor and his guests. It is called Gosechi-mai, or the five-fold dance, from the motif which consists in a graceful turning of the kimono sleeves five times. The origin of this famous dance is ascribed by tradition to the Emperor Temmu (622-686 A.D.). He was passionately fond of music. One summer evening as he played the harp in his garden a muse appeared in the clouds and signified her approval of the Imperial music by dancing a lovely dance. The Emperor retained a vivid memory of the dance, and taught it to the Court ladies. It has been performed at the Imperial Court ever since on special occasions. Another dance, performed by warriors in gorgeous robes, commemorates a battle won by the first Emperor. It is said to have been first danced by a knightly minstrel at the banquet following the victory which brought the whole land under the rule of the dynasty. There is written record of its having been danced in 749 A.D. The most ancient of all the dances is traditionally reputed to be that which lured the Sun Goddess from her cave and restored light and warmth to the world. In this, as in the myth which it commemorates, are doubtless preserved one of the most primitive of human traditions—an act of rejoicing for the return of the sun from darkness.

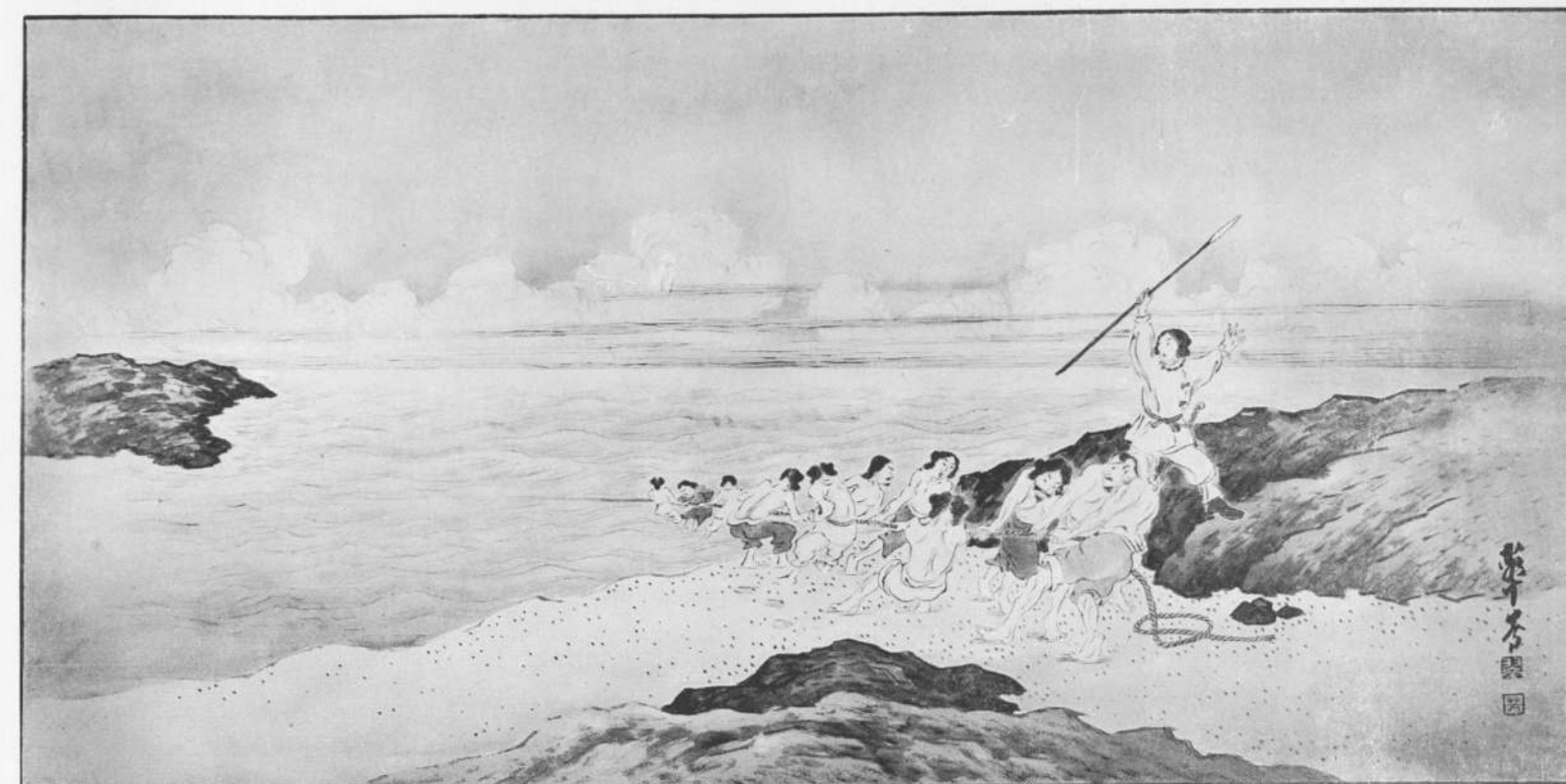
On November 26 the Court left Kyoto and after spending a night at Nagoya arrived in Tokyo on November 27. They departed as the sun was rising and they returned as it set behind the sacred mountain, which can be seen from the front of the palace in clear weather. The Ancestress Shrine of the Sun Goddess was restored to its place with appropriate services. The Emperor worshiped at his father's grave, and the ceremonies closed on November 30 with solemn thanksgiving to the spirits of the Imperial Ancestors and to all the gods of heaven and earth.

This outline of the Enthronement ceremonies (described in full detail in the chapters which follow)

has shown the reader how, in ritual and symbolism, they express certain fundamental ideas—reverence for the departed, love of our fathers and communion with their spirits across the dark gulf, belief in a world of spirits set free from time and mortality, gratitude to the life-giving sun for the food that it ripens. Such thoughts are common to the race, but each branch of the human family has embodied them in its own forms. It happens that the Japanese, in obedience to some deep trait of their own nature, have preserved forms, peculiarly sympathetic to themselves, which the rest of the civilized world has forgotten. Japan, with its ancient institutions, has been compared to an historical museum. Nothing in that museum is so venerable as the Japanese monarchy, and nothing connected with the monarchy is so old, so impregnated with the inherent beliefs of the nation, as the rites which the Emperor has celebrated at Kyoto. How is it that they have survived so long, outlasting the vicissitudes of two thousand years?



THEY have survived because they express, as no other act of state does, the unique character of the Japanese monarchy. That monarchy itself is a political phenomenon of deep interest. Time which destroys all things has passed it by. Dynasty after dynasty of warrior rulers has exercised, for centuries at a time, the supreme administrative power, but the throne has been immutable. Clearly an institution which has lasted so long and which renewed its youth when Japan began a new life sixty years ago has some organic bond with the soul of the nation. And the second aspect of the ceremonies which makes a peculiar appeal to our attention is the rare and vivid relief in which they display the features which, in the eyes of the Japanese, distinguish their monarchy from other monarchies which, politically, it resembles.



IZUMO, THE PROVINCE OF THE GODS, WAS SETTLED BY THE HEAVENLY DEITIES. SOME THOUGHT THE COUNTRY TOO NARROW, AND SO ALL WORKED TO PULL FROM KOREA LAND TO FORM THE CAPE OF KINETSUKA, WHERE THE GREAT SHRINE OF IZUMO NOW STANDS.



Development of Japan:

“He is to the Japanese mind the Supreme Being in the cosmos of Japan as God is in the universe to the pantheistic philosopher. From him everything emanates; in him everything subsists; there is nothing on the soil of Japan existent independent of him. He is the sole owner of the Empire, the author of law, justice, privilege and honor, and the symbol of the unity of the Japanese nation . . . He is supreme in all temporal affairs of state as well as in spiritual matters, and he is the foundation of Japanese social and civic morality.”

Some of those functions are those which necessarily appertain to the chief of state, who in any country embodies the authority of law, the source of honor and privilege, and who is the symbol of national unity. But the Japanese Emperor, as Uyehara says in words which arrest the attention, is also “the foundation of Japanese social and civic morality.” What is the meaning of that statement?

The Emperor of Japan holds his throne by divine right in a peculiar and purely Japanese version—the right of descent from the divine ancestors of his House and of the Japanese nation. On one side he is a constitutional monarch with political duties and rights; on the other side he is a religious personage whose position every Japanese intuitively understands by virtue of the traditions of ancestor worship that are in his bones.

Ancestor worship—in that human and, when sympathetically understood, “reasonable” creed, lies

the key to the meaning of the Enthronement rituals and to the peculiar position of the Japanese monarchy. Ancestor worship is the foundation of the religious and social ideas of the Japanese people. From it they have derived the Shinto religion and the family system. It originated, as anthropologists tell us, in primitive man's fear of ghosts. It has been transmuted in the course of evolution into a simple and intelligible ethical system whose creed can be stated in two sentences from the sacred writings of another religion: “Honor thy father and thy mother that thy days may be long in the land which the Lord thy God giveth thee,” and “Let us praise famous men and the fathers that begat us.” In life the father is loved and obeyed; in death he is loved and worshiped—worship being the service that one offers to a spirit.

The practice of remembering the dead ancestors is common to the whole nation without distinction of creed. In every Japanese house is a family shrine. In the homes of the poor it is little more than a plain wooden box; in those of the rich it is often a sumptuous work of art. It may be either Buddhist or Shinto. It invariably carries as its most sacred content, tablets bearing the names of the dead members of the family, and to those tablets, emblematic of the dead who are conceived of as still present in the spirit, the worship is directed. Flowers and offerings of food are placed before them. Every Japanese begins the day with a brief act of worship, it may be but a bow or it may be a momentary prayer, before the shrine of his family dead. In Shinto shrines there is a copy of the Sacred Mirror, emblem of the ancestors of the nation. All the important events of his life bring the Japanese before the shrine of his family. When a child is born, when a marriage is contemplated, when a soldier son is going to the war, when a new enterprise is to be undertaken or a long journey begun, the family gods are informed. Japanese who find the world too much for them commit suicide by the graves of their



forefathers. Newly married couples inform the spirits of their happiness. When the line is prolonged by the adoption of a son, the event is announced to the gods as well as registered in the public records. At the great earthquake the ancestral tablets were often saved before money or possessions. From time to time the Japanese newspapers announce that someone has risked his life to rescue the portrait of the Emperor from a fire. He is acting in the spirit which impels him to save his ancestral tablets.

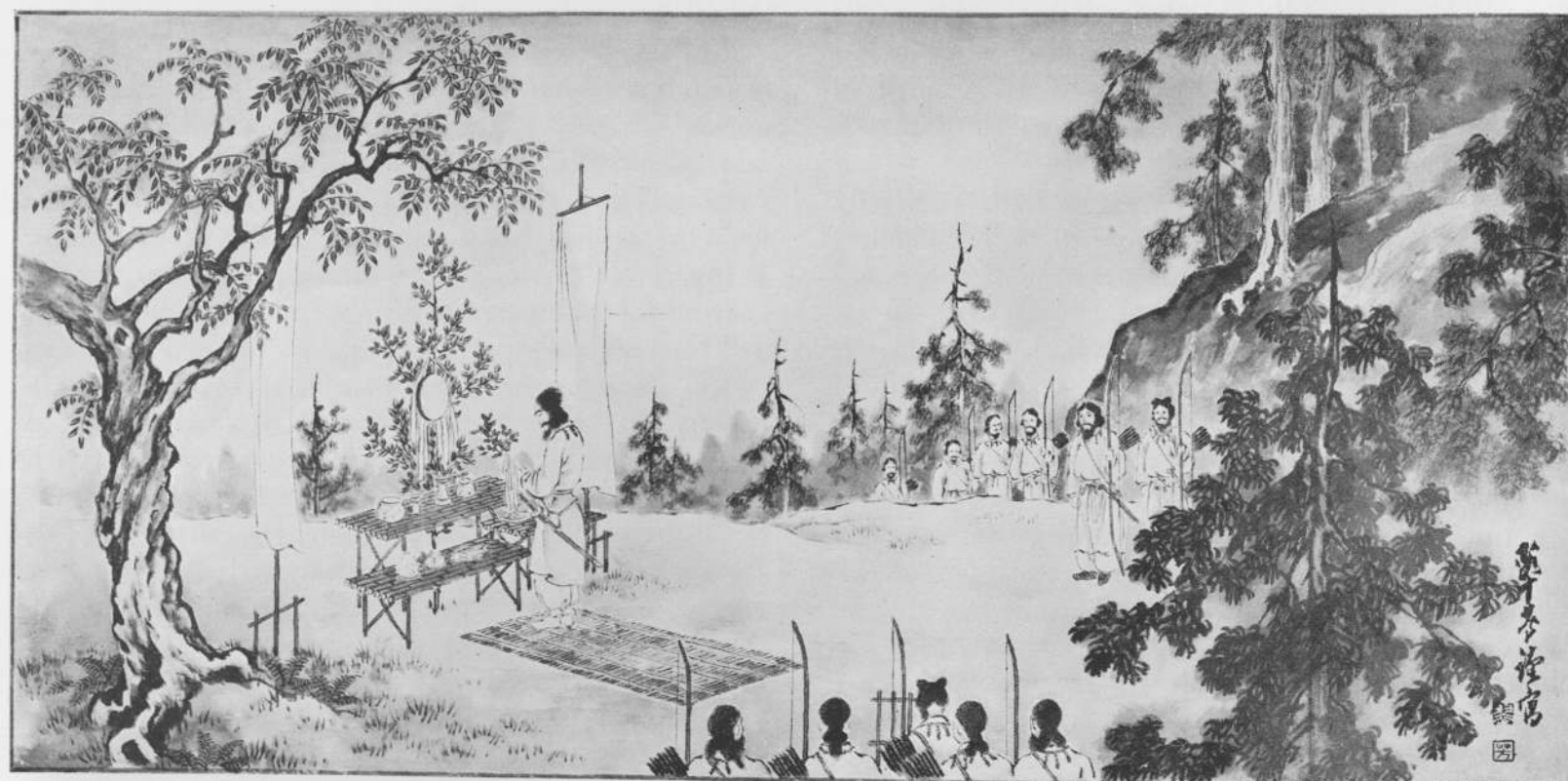


HIS conception takes civic form in the family system, which is the foundation of Japanese social organization. In the West the individual is the unit of society; in Japan the family is the unit. The nation is officially registered by families. Every individual belongs to a registered family. If a son sets up a home of his own he must register a new family. The extinction of a family is not an incidental consequence of death and time but an event requiring legal record. The family group is a legal entity subject to legal rules and to the more important rules prescribed by custom. Marriage is effected by entry in the family register. The bride, in most cases, enters her husband's family and her name is expunged from the register of her own family and inscribed on that of her husband's. But if there should be no son in the bride's family it will frequently happen that the bridegroom abandons his family and enters that of the bride, takes her name, becomes the legal heir to her father and inherits not only his wealth but his rank and titles. To the Japanese this family system seems so natural a thing that they find difficulty in explaining it to foreigners who start with different conceptions. It colors the whole life of the nation. It is often said that capitalism is destroying the family system, yet when

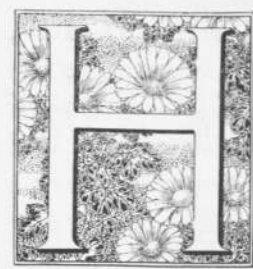
so modern a thing as a strike occurs we find employers paying wages to the laborers for the time during which they withheld their labor. It seems the quintessence of foolishness, yet Japanese employers are as hard-headed as their American and European confreres, and they pay. In their hearts they respond to the power of this family ethos which compels them to acknowledge a quasi-paternal responsibility for the workers in their charge. Japanese workers are seldom discharged outright. If their services are no longer required they are given "consolation money" which may reach a considerable amount and is intended in fact to enable them to make a new start. So, in the old days, when the son left the family roof, he was given his share of the patrimony.

Ancestor worship and the family system are therefore living institutions in Japan. All Japanese are saturated with the ideas which they embody. They enter like the air almost unconsciously into every situation of life.

The family system must be conceived as a pyramid. Its unit is the individual household—father, mother, children. Next comes the larger family group—grandparents, uncles, aunts, cousins, relatives by adoption and all who come within the wide circle of kinship. This larger family has also a head, and certain anniversaries and occasions require him to worship before the ancestors in the name of the family. Until half a century ago the next unit was the clan, composed of all who owed obedience to the same feudal lord. The relationship was essentially paternalistic; the lord had absolute power over his vassal, and the vassal owed the lord absolute obedience. All those lesser pyramids are combined in the great pyramid of the nation at the apex of which is the Emperor, father of his people and the head of the national family.



IN THE SUBJUGATION OF THE REBELLIOUS CHIEFTAINS, JIMMU, WHO BECAME THE FIRST EMPEROR OF THE LAND, WORSHIPED THE GODS OF HEAVEN AND EARTH, SETTING UP AN ALTAR BEFORE WHICH WAS HUNG THE SACRED MIRROR.



HE is at once the chief of state, its symbol of unity, and the Priest-King whose duty it is to appear before the altars of the ancestral gods in the name of the nation. His Imperial tasks include eight major and thirteen lesser acts of worship each year before the Ancestral Shrine in the Imperial Palace, that shrine which he has carried to Kyoto and before which all events of the Enthronement have been performed. In those eight major ceremonies he officiates as Priest-King performing an act of worship to the national ancestors which only the head of the nation can perform. At the Enthronement he celebrates the most sacred rite of the national cult, and the rite symbolizes his position as head of the nation before the spirits of its ancestors. The strength of the feeling which ancestor worship expresses has seldom been more strikingly illustrated than when Admiral Togo, after his victory over the Russians took his victorious fleet to the Bay of Ise to pay homage to the National Shrine there. When the Emperor Meiji, after that victory, issued a rescript to the fleet he said: "We are pleased that by your loyalty and bravery we have been able to answer to the spirits of Our Ancestors." Tears flowed down the cheeks of the Admiral and his seamen when they heard the messages, "for (said a Tokyo newspaper of that date) 'we have been enabled to answer to the spirits of our ancestors' are no common words and there has seldom been occasion for these words to leave the Imperial lips."

The bond between Japanese Emperor and people has always been of a moral nature. It has persisted during many centuries in which the Emperors had no political power. It transcends politics because its essence is the family spirit. Ancestor worship, the moral basis of the Japanese state and society, has added the sanction of religion and morality to the powerful natural bond of the family spirit. Among the one hundred and twenty-three past Emperors of the dynasty there were men of diverse qualities, some of them able and ambitious rulers, others men of modest natural gifts, some mere infants. Such differences lead in other nations to the supplanting of one dynasty by other, of feeble rulers by stronger. Yet Japan has known but one dynasty. There have been periods when the Imperial power sank so low that the Emperor had no soldiers and no money to pay them, and was too poor to keep his residence weather-tight. In spite of all these vicissitudes no subject however powerful has ever dared to usurp the Royal prerogative. Ambitious statesmen and warriors have sometimes approached the throne closely but they have always stopped short as if it were too sacred to touch. Through all the centuries of feudal war and military administration there was no break in the theory that the Emperor was sovereign and sacrosanct, and whoever wielded power did so in his name.

That special conception of the Imperial House is peculiarly and uniquely Japanese. The Chinese, teachers and civilizers of the Japanese in many things, had a different doctrine of Imperial power. The

Emperor of China was the mandatory of heaven, charged by heaven with the duty of governing. But the mandate may be and is exhausted as the virility of each new reigning house fails amid the corruption of the Court and a usurper establishes a new dynasty. "Temporary and uncertain is the mandate of heaven," says the Chinese classic, and the average duration of each Chinese dynasty has been two centuries. When the late Empress Dowager asked a Taoist priest after the Boxer disturbances whether the Manchu dynasty would continue, he answered, as in duty bound, that the "T'ung" or succession would not fail. "Ah, yes," said the Old Buddha, "but will it be the Imperial T'ung?" Japanese history reveals an entirely different conception of monarchy, for there has never arisen a question of changing the succession. "The Emperor of Japan," says a Japanese authority, cited by Sir Edmund Backhouse, "does not occupy that position because of his virtue, nor owing to his popularity; still less does he occupy the throne by reason of military force. It is as the representative of the whole race existing from time immemorial and enduring until the end of time, as the abstract figure converted into a concrete and manifest symbol, that he fills his place by virtue of this ideal conception. Those who regard him as a monarch or an autocrat fail entirely to perceive wherein his spiritual influence over the nation consists." The Japanese throne is founded neither on the material force which the Imperial authority in the last half century has commanded, nor on the written compact of the Constitution, but on the place which the Imperial House occupies in the fundamental social and moral ideas of the Japanese people.

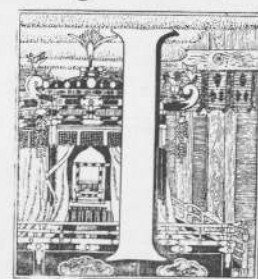


rites which the Emperor performed when he spent his solemn vigil in communion with the ancestress of his House are derived from the Japanese story of creation which teaches that Japan was the first land to be raised from primeval chaos and that the Japanese people are descended from the gods of heaven. Modern Japanese philosophers and scientists do not accept it, but it is not an unfair comparison to suggest that it occupies in the mind of the masses the place that the first chapter of Genesis holds in the popular mind of the West. And as the Western philosopher can view the Mosaic records with toleration and even with reverence for the sake of the higher spiritual values which have come to be associated with them, so the most modern-minded Japanese perceives in Shinto the early origins of an ethical and social system, with filial piety as its mainspring, which he believes to be good and true, and which has become inextricably interwoven with his rules of life. Like roots that thrust their way into the crevices of castle walls, it ramifies into every department of his existence.

As the social offspring of ancestor worship is the family system and its conception of the state as an extended circle of kinship, so its ethical child is filial piety as the basis of morality. From this idea springs the high value the Japanese attach to loyalty. "Filial



piety begins with service to parents; it proceeds to the service of the ruler; it ends with the perfection of one's character." In ancestor worship, filial piety, the dominant ethical motive of life, is carried beyond the grave.



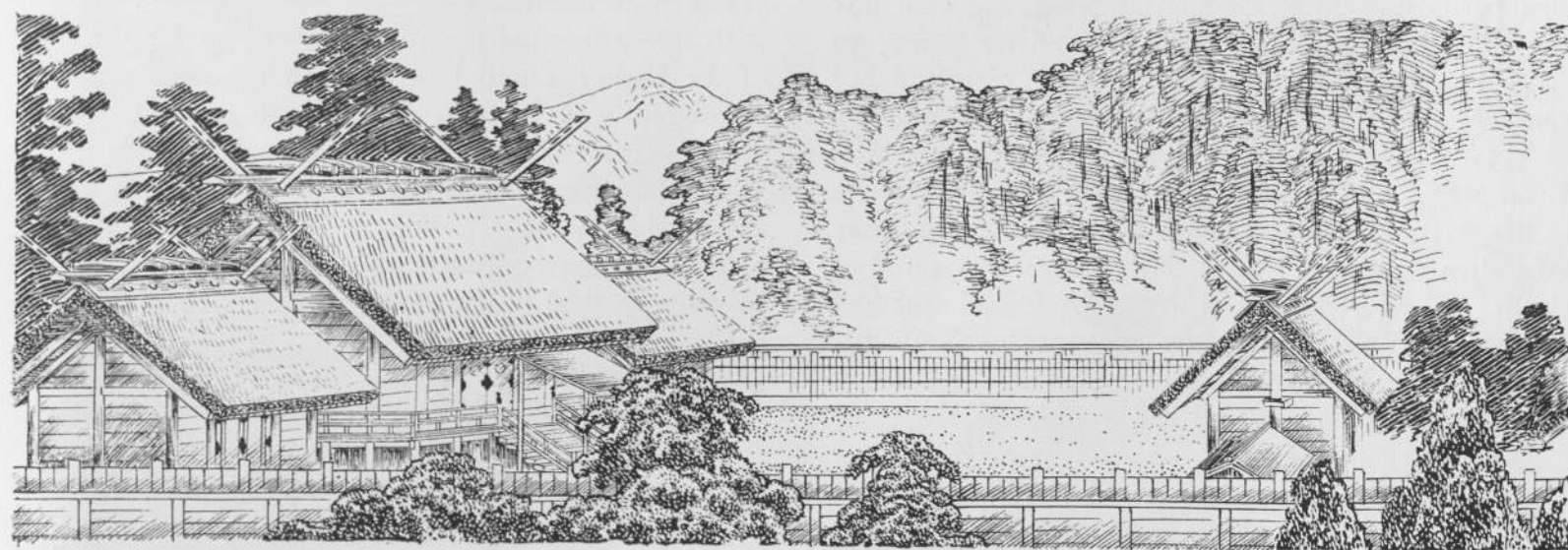
**I**N the Enthronement ceremonies the position of the Emperor as head of the Japanese family is brought out with peculiar force. The rites he performs when he enters into communion with the ancestral gods are the highest symbolical expression of the moral ideas on which the Japanese community is founded, the ideas which make it Japanese in texture and substance, as England is English and France is French. When this point of view is grasped we can see how the Imperial dynasty has survived the vicissitudes of twenty centuries. Emperors might be strong or weak, wise or foolish; the administration might pass entirely out of their hands, yet there never was any break in the belief that the Emperor was the sovereign, the head of the family, the descendant of the gods. Loyalty was the love of the son for the father writ large. Rebellion and disobedience might go great lengths but they always stopped short of usurping the Royal title and prerogative.

A throne held by force or by any purely political title could not have remained so long in the occupation of a single family and could not have been kept amid the turmoil of feudal warfare. The link of the people to the Crown has always been of a moral nature and is so still. The Emperor on the throne is to them the direct descendant of the gods of heaven who founded the nation. He is their vice-regent on earth whose line has endured since the beginning of the nation's history and is as immutable as heaven itself. In this divine descent all the Japanese people have a share, for every family in Japan shares the sentiment which tradition created when it taught them that they were descended from the gods who

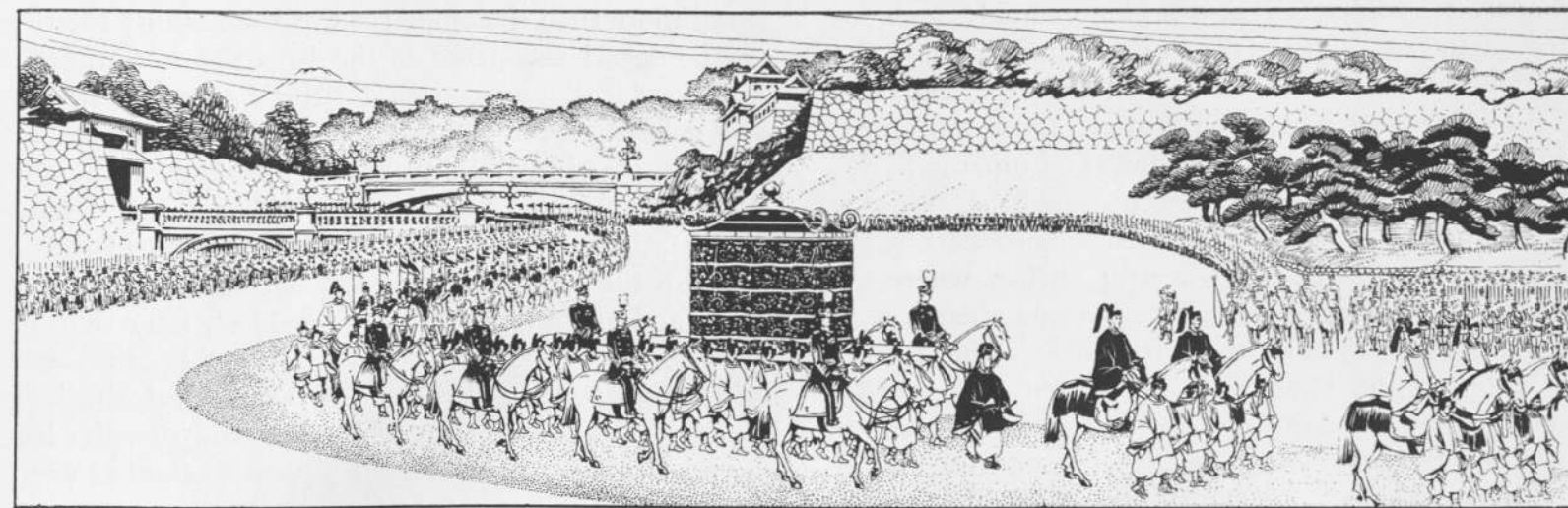
followed the grandson of the Sun Goddess to earth, and thus is intensified the national spirit which clusters round the unity of the throne. This nation of families, bound together by the family spirit and saturated with the tradition of a common divine descent, sees in the Imperial Family the head family of the Japanese race.

The Japanese therefore have reason when they claim that their monarchy is different from the other monarchies to which on the political side it bears resemblance. Ancestor worship and its corollary the family system are living and familiar institutions, deeply rooted in the mental habits and daily life of the people, and they make the Enthronement ceremonies a living link between past and present and not simply a venerable survival. With this as background the pageantry at Kyoto can be understood.

NOTE: His present Imperial Majesty is, by the official record, the one hundred and twenty-fourth of his line, though his father and immediate predecessor, the Emperor Taisho, was known as the one hundred and twenty-second. The apparent discrepancy is explained by the inclusion, in 1926, of the Emperor Chokei (born 1342; succeeded 1368; abdicated 1383; died 1394), as the ninety-eighth sovereign of the dynasty. The records of the period are obscure, and for part of the time the succession was in dispute between two branches of the Imperial Family. Eventually, careful research by the late Professor K. Yajiro of the Tokyo Imperial University furnished proof that the Emperor Chokei had occupied the throne, and on October 21, 1926, a special issue of the Government Gazette announced that the name of the Emperor Chokei was to be included in the Imperial succession. Readers who seek fuller information on this historical point are referred to an exhaustive and erudite article by Mr. Richard Ponsonby Fane in the *Transactions of the Japan Society of London*, vol. xxv, 1927-28.



THE GRAND SHRINE OF THE SUN GODDESS



## CEREMONIES OF ACCESSION SHARED BY THE EMPEROR AND HIS PEOPLE

By ZOË KINCAID



**O**NCE in each Imperial reign are celebrated the Grand Ceremonies (Go-Tairei) of the Enthronement and the Great Food Festival (Daijo-sai), events in which the entire nation shares. At this auspicious time of national rejoicing, the Emperor gives large sums to charity, bestows honors on the deserving, rewards persons notable for the practice of the virtue of filial piety, gives gifts to the aged, and declares amnesty for the benefit of persons imprisoned for violations of the law.

In the early hours of December 25, 1926, the Emperor Hirohito ascended the throne of his fathers, and on the same day the Sword and Jewel of the Imperial regalia were transferred to His Majesty. Announcement of the change of ruler was made before the Three Shrines in the Imperial Palace precincts; three days later the chief representatives of the nation met, and an Imperial Rescript communicated to the world the fact of accession. In due course, the name of the new Imperial era was announced, Showa, or Enlightened Peace.

Following the Senso, or Accession, was to come the formal ceremony of the Sokui-rei, "Ascending the Throne," and immediately afterwards the Daijo-sai or Great New Food Festival, when the Emperor offered the first-fruits of the rice crop, and products of earth and sea to the Sun Goddess, Amaterasu Omikami. These two great ceremonies were to be held in accordance with the Togyoku-rei, or Law of Accession, promulgated by the Emperor Meiji, who caused a formal ritual to be created after a study of the old Court customs. This is now closely observed in all the ceremonies of the Imperial Court.

The old Imperial capital of Kyoto, founded by the Emperor Kammu in the year 794, was to witness both ceremonies. The association of the Imperial Family with Kyoto for over a thousand years was

interrupted when the capital was removed to Tokyo, but the Emperor Meiji caused it to be enacted that the two great ceremonies should always be held in Kyoto. It was formerly the custom to hold these ceremonies separately and at considerable periods from each other. For example, the Emperor Meiji was enthroned at Kyoto in 1868, but the Daijo-sai did not take place until 1871, in the garden of the palace in Tokyo. Foreseeing the inconvenience, as well as expense, of this irregularity, it was decreed that the ceremonies should be celebrated together, one after the other.

On January 17, 1928, the dates for the Enthronement and Daijo-sai were announced to take place in November, 1928. After the year of mourning for the Emperor Taisho had expired, the rice to be used in the Daijo-sai was to be planted and harvested, free from the shadow of gloom, in the Sai-den, or purified fields, called from time immemorial the Yuki and Suki. The original meaning of these names is now obscure, but is considered by modern scholars to signify a field that is purified, and one that comes after, or another sanctified field.

The report of the dates for the great ceremonies before the Three Shrines of the Imperial Palace was the preliminary step. The shrines are to the southeast of the Fukiage garden of the palace. The center shrine is the Ummei-den, or Mirror Hall, within which is kept the Kashiko-dokoro, which is officially translated the Place of Awe. This is the sanctuary of the Imperial Family, and within it is the Sacred Mirror, of the Imperial regalia, worshiped as the embodiment of the spirit of the Sun Goddess, ancestress of the Imperial Family and progenitrix of the race.

Before this revered shrine take place the marriages of the Imperial Family, births are made known, and all important national events are announced. To the east of the Kashiko-dokoro is the Shin-den, or Eight-gods' Shrine, the deities of ancient Shinto which have for centuries guarded the sacred persons of the



Emperors. Since 1872, the innumerable gods of heaven and earth of the old Shinto pantheon have also been enshrined in the Shin-den, together with the eight protecting deities. Formerly these were worshiped at the palace in Kyoto, but the Emperor Meiji, desiring to show greater respect, caused the Shin-den to be erected. To west of the Kashiko-dokoro is the Korei-den, or Imperial Ancestral Shrine, where the spirits of all Emperors, Empresses and members of the Imperial Family are enshrined. The present buildings of the Three Shrines were erected in 1889. While the worship of the deities goes back to prehistoric times, ceremonies of announcement before the Three Shrines did not exist in Shinto before the Meiji era.

The dates and hours selected for the Great Ceremonies were first announced before the Kashiko-dokoro. Ritualists made offerings of food and silk to the Sun Goddess, while the musicians of the Court played and sang Kagura-uta, the songs and music associated with the worship of the gods for ages past. Following the offerings, the chief ritualist read a *norito*, or Shinto prayer, after which the Emperor and Empress entered the inner chamber of the shrine. His Majesty worshiped, and then read a report; later, the *naishoten*, or women ritualists, performed the mystic bell service of Shinto. Their Majesties then retired, and the offerings were taken away. Similar rituals were carried out before the two other shrines.

On the same day came the formal dispatch of the Imperial Messengers to the Shrine of the Sun Goddess at Ise and the Imperial mausolea. The Enthronement officials and Court ritualists, the Prime Minister and other dignitaries, and the Messengers waited in a hall of the palace. The Master of Ceremonies announced the approach of the Emperor, who first inspected the offerings. The Messenger to Ise was called into the Imperial Presence, and received, through the Minister of the Imperial Household, the report he was to carry to Ise. After the offerings had been placed in a white wooden chest, the Master of Ceremonies announced the departure of the Messenger who, holding the chest at arm's length, left the Presence and sped on his journey. Other Messengers to the Imperial tombs were also received and dispatched.

At dawn on January 19 all the tombs were decorated, and guards of honor drawn up outside the gates. The ancestral spirits were worshiped, the Messengers presenting the offerings and reading the reports as though to living persons. The mausolea associated with the Enthronement were those of Jimmu Tenno, the first Emperor, near Nara, and the immediate predecessors of His Majesty, Ninko Tenno, Komei Tenno, Meiji Tenno, all of whose tombs are near Kyoto, and Taisho Tenno, father of His Majesty, whose mausoleum is thirty miles west of Tokyo.

In preparation for the Daijo-sai, there was first chosen the direction of the Yuki and Suki fields, which was accomplished by means of a ritual of divination on February 5, 1928. Rice was life itself to the dwellers of Old Japan, and even today there is such a strong sentiment about it that it is regarded as some-

thing more than the chief food of the nation; for the mythological ancestress of the Imperial Family, the Sun Goddess, sowed rice in the fields of heaven and celebrated the feast of first-fruits, giving Prince Ninigi, the Imperial grandson, rice-eats from the sacred garden to plant in the "Eight Great Island Country," the land of Japan. Hence the Emperor receives the new rice from this ancestress of ancient faith and again offers it to the goddess, later sharing it with the nation at large. Thus the grain was bestowed upon the dwellers of the Central Land of Reed Plains by the gods of heaven, and the gift has been handed down from one Emperor to another upon each celebration of the Daijo-sai.

The rice-fields were chosen, Yuki, on the shores of Lake Biwa, not far from Kyoto, and Suki, in the vicinity of the city of Fukuoka, in Kyushu. Purification rites were performed, and the peasants, men and women, chosen to cultivate the fields. On June 1, the rice-shoots were planted with folk-dance and song. On September 15, the harvesting of the fields was begun with purification ceremonies on the banks of the rivers flowing near the fields. Toward the middle of October, white-clad farmers from the sacred fields marched in procession through Kyoto to the Imperial Palace, where the sacred rice was stored ready to be used in the food ritual of the Daijo-sai. Portions were sent to the Kamo Shrine in Kyoto to be brewed in the making of the white and black wine offered when the Emperor worshiped the deities of the ancient pantheon, sharing with the gods the harvest of rice.

The departure of the Emperor from Tokyo took place early on the morning of November 6, the state procession from palace to station being witnessed by thousands of people who had been waiting before the dawn. Accompanying the Emperor was the Kashiko-dokoro, carried in a brocade-hung palanquin on the shoulders of sixteen young men known as Yase-doji, or youths from the village of Yase, in the suburbs of Kyoto. For hundreds of years the young men of this village have been so honored. After spending the night at Nagoya, the Emperor continued the journey to Kyoto, the Kashiko-dokoro being placed in the Shunkyo-den, or building in the Kyoto Palace erected to receive the sanctuary.

November 10 was the day of Enthronement, but in the morning, previous to the great ceremony, rites were celebrated before the Kashiko-dokoro, when the Emperor made an announcement that he was about to ascend the throne, or Takamikura, the August High Seat. In the afternoon, with pomp and pageantry, the Enthronement took place in the ceremonial hall of the palace, the Shishin-den. In front of this great hall, with its sloping, thatched roof, sheltering the thrones of the Emperor and Empress, stood the Court officials in many-colored ancient costumes, brocaded standards and silken banners adding to the brilliance of the scene. The entrance of Their Majesties, the reception in profound silence, the reading by the Emperor of his Message to his people and the nations, these solemn proceedings were followed by the Prime Minister reading an address of congratulation, and, standing at the foot

of the steps before the throne, shouted out in a loud voice "*Tenno Heika, Banzai!*" Three times did the Minister cry; it was repeated by the brilliant assemblage, echoed outside the palace, spreading through Kyoto, and broadcasted to the outermost parts of the Empire while the Imperial salute of one hundred and one guns boomed forth.

As preparation for the solemnities of the Daijo-sai, the Chinkon-sai, or Soul-quieting ceremony was held on the following day to calm the Imperial spirit. This magic ritual of Shinto is based on the primitive Japanese belief that the souls of men are controlled by two spirits, one mild and the other stormy, which must be reconciled and brought under control. With a calm mind, the Emperor was prepared for the austere rites of the Daijo-sai.

A group of temporary buildings was erected for the celebration of the Daijo-sai, which began early in the evening and continued until sunrise. The Yuki-den and the Suki-den in the center, the roofs coarsely thatched, the walls of matting crossed by unbarked pine, represented the dwelling of a monarch of old, the whole the habitation of a prehistoric community.

Customs and practices of two thousand years ago were to be seen in the dishes and bowls made of oak leaves, utensils common before earthenware was made; in the white hempen garments of purification, clothing that must have been worn long before the gorgeous raiment of China was introduced. Even the plaintive, melodic music of the Kagura-uta, associated with the worship of the gods for centuries, and the lights of the oil-wicks in the lanterns, made from the ignition of two pieces of cypress, carried out traditions that were old a thousand years ago.

Pageantry, too, formed a part of the Daijo-sai, with the processions and recessions of the Emperor and his attendants; while the Court ladies, in their picturesque garments, carrying the food offerings to the gods, formed a spectacle of Old Japan.

But the climax of the Daijo-sai was the communion of the Emperor with the gods and Imperial ancestors, partaking of rice from the sacred fields, sharing it with the unseen deities, one Court lady in attendance throughout the night, the awe-inspiring ritual in the Yuki-den and Suki-den ending with the sunrise.

Banquets were given on November 16 and 17, with folk singing and dancing as entertainment, and the dramatic dances of Bugaku, preserved for so long by the Court musicians. On November 20, the Emperor and Empress journeyed to the Great Shrine of Ise to take part in an announcement ceremony before the Shrine of the Sun Goddess, later visiting the ancestral tombs at Nara and Kyoto. The Imperial return to Tokyo was made on November 27, the procession entering Nijubashi at sunset, the gnarled pines of the moat etched against a gold sky. Once more the Kashiko-dokoro was enshrined in the Ummei-den. But there was a final duty to perform, and on November 29, the Emperor proceeded to the Tama Mausoleum of Emperor Taisho and read a report to the spirit of his Imperial father. The Grand Ceremonies, which it had taken a period of almost two years to prepare and complete, came to an end when the Emperor once more announced to the Sun Goddess that the Enthronement and Daijo-sai had been observed, an announcement made first before the Kashiko-dokoro, then at the Korei-den, and next at the Shin-den, the Three Shrines in the garden of the Imperial Palace in Tokyo.

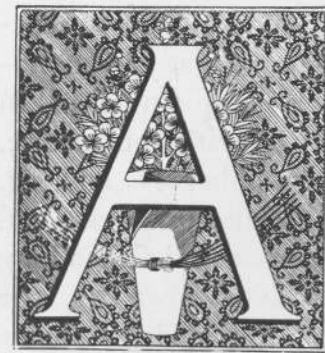


THE THREE SHRINES IN THE IMPERIAL PALACE GARDEN, TOKYO

Drawn by HIROAKI TAKAHASHI



## SACRED FIELDS SELECTED FOR CULTIVATION OF RICE FOR DAIJO-SAI



FTER the date for the Imperial Enthronement had been set, the first step in the elaborate preparations was the selection of the two fields where the grain was to be grown for the Daijo-sai, or Great New Food Festival, when the Emperor partakes of the rice with the gods, and later shares it with the nation.

These two fields have been called from ancient times Yuki and Suki. The original meaning of these words is lost, but in the most modern interpretation Yuki means a purified field, and Suki that which comes after, or a similar field. From ancient times it has been the practice to have the Yuki field east of the Imperial Palace, and the Suki field to the west. At the time of the Daijo-sai, through all ages, two temporary buildings have been specially constructed, one called the Yuki-den, and the other the Suki-den.

The selection of the fields was made at the Imperial Court on February 5, and the manner in which this was carried out has from ancient times been considered one of the most important ceremonies. The choice was made by divination. In primitive times, almost all the affairs of life were settled by divination. The wood for building purposes to be secured in the mountains, a well to be dug, a building to be erected—all these things, and many more, could not be begun until the gods were first consulted. The left shoulder-blade of a deer was heated over a fire of cherry-wood, and judgment was given according to the direction of the cracks in it. Later a tortoise-shell was burned, and this method has been handed down to the present.

The divination ceremony in the present instance was held in a secluded part of the extensive gardens of the Imperial Palace in Tokyo, before the Shin-den, where the gods of heaven and earth are worshiped. A temporary shelter or god-shrine was erected, covered with a thatched roof. Within this shelter was placed one of the symbolic decorations of Shinto. It consisted of a branch of sakaki, or god-tree, decorated with streamers of white hemp and cut paper, and placed on a stand surrounded by a low fence hung with *gohei*, the Shinto paper cut in small angular bunches which signifies purity and wards off evil influences. This was placed on a table, having four legs at each end, and represented a Shinto shrine. Three tables for offerings were placed before the miniature shrine, and in front was spread a reed-mat.

A mound of cream-colored sand was heaped up near the temporary god-shrine, called the divination garden, and near this the service took place. A ceremonial box of willow bound with a cord made of

dried vines was placed on a table in front of the shelter.

When all was ready, a ritualist offered prayer, asking the two gods of divination to descend. The names of these ancient deities are Futotama-no-Mikoto and Koyane-no-Mikoto. The ritualist next rubbed together two pieces of hinoki, a hard wood, to produce fire. In order to prepare for this rite, he was obliged to undergo certain austerities for the purification of mind and body. The sparks kindled fine wood-shavings; the tortoise-shell was held over the fire, and the cracks revealed the direction of the districts in which the rice-fields were to be selected. The revelations were written on pieces of paper; these were sealed, and then placed in the box before the shrine. Ritual music played and sung by the Court musicians closed the ceremony.

At a later stage, the box with the written revelation was handed to the chairman of the Enthronement Commission, who opened the report and read it. This was made known to the Premier, who communicated it to the Emperor. In due time the report was published, when it was found that the gods had willed the direction of Yuki field to lie in Shiga prefecture, on the shores of Lake Biwa, near Kyoto. This was a favorite choice of the gods of divination, since the region has been many times selected in past generations. The Suki field, however, was given to Fukuoka prefecture in the island of Kyushu, the first time in history, it is believed, that a site so remote has been chosen.

The actual choice of the land to be cultivated was left to the respective prefectural governors. Formal instructions were issued by the Ministry of Agriculture and Forestry as to the topographical conditions to be observed: the fields must be especially well irrigated, protected from storm and flood, and in each case near a river, in order that the purification rites could be effectively carried out. Equal care was to be taken with regard to the moral and social character of the people in whose midst the fields lay, and most important of all, the farmers and their dependants who would be in charge of the work must be of high respectability, of the best peasant stock.

The fields and their owners were thus to be like Miranda, created of every creature's best. The fortunate localities finally decided upon were in the village of Mikami, at the foot of Mikami-yama, near the shores of Lake Biwa, and the village of Wakiyama in Fukuoka prefecture; and those to be placed in charge of the sacred tasks were respectively Shunji Kumekawa and Shinichiro Ishitsu. They were officially designated Otanushi, or Large Field Masters.

Lake Biwa has had long associations with the enthronements of the Emperors. Actually the lands

surrounding this body of water have been chosen as sites of the Yuki field on no less than fifty-three occasions. The peasantry of this enviable region are therefore traditionally familiar with the custom. To them it is a privilege that is theirs by right of ancient heritage.

Legend asserts that Lake Biwa was created in a night—in the year 290 B. C.—the sudden depression of the earth being accompanied by the birth of Mount Fuji, a hundred and fifty miles due east. The Emperor Tenchi, it is related, built a great palace by the lakeside, which was destroyed during warfare. Long after, poets were accustomed to wander through the ruins, and compose verses descriptive of its past glories. The famous eight scenes of Lake Biwa were often the themes of poets, who would listen to the Bell of Miidera, the great Buddhist temple on the hillside, watch the return of the sail-boats at Yabase, write of the snow falling at Hira, of the carpet of pine-needles at Awazu, of the wild geese flying over the landing-place at Katata, and of the setting sun seen from the Bridge of Seta; of the autumn moon at Ishiyama Temple, and the old Pine at Karasaki.

The officials of the provincial government inspected forty-eight fields, before they chose one as fulfilling all requirements. The proud farmer of the Yuki field whose ancestral acres were thus selected is the head of a family which in feudal days was honored by the daimyo of the province who received shelter for a night, and in return conveyed upon the peasant family a surname—a reminder of the fact that in feudal times the common people did not possess family names. In addition, the farmer was permitted to wear a sword, a most decided honor in samurai days. The distinction bestowed upon the community in which Mr. Kumekawa lives was an inspiration to the inhabitants, and they set to work upon the task and ceremonies in connection with the preparation of the field to be sanctified.

A hundred young men and women were chosen from the families of the village of Mikami to assist the Otanushi, the Great Field Master—strong and sturdy peasants, accustomed to the arduous labor of planting, replanting, cleaning, and reaping in the rice-fields. First of all was held the Shinto ceremony, Harai, to rid the land of evil spirits. Next a weather observatory was put up, an irrigation reservoir and a pumping-plant installed, and quarters built for the farmers engaged in the work of cultivation. The young men and women prepared the field and labored for six days, enclosing the field with a fence made of crossed bamboo. The people of seventy-two villages throughout the prefecture joined in contributing the bamboo, and hundreds of men and women thus participated in the first work of preparation.

A ceremony of purification again took place in April, which was attended by the Ministers of State for Home Affairs and Agriculture and Commerce. The peasants taking part were dressed in bright and attractive costumes of other days. Later in the same month came the sowing of the seed inside the now sacred enclosure. During May, the farmers one night were warned that frost might injure the tiny plants, and the whole village turned out to spread straw mats over the nurselings as a protection, completing this labor of love and duty at three in the morning.

Before the farmers could begin their familiar routine of the rice-field, beginning in spring and ending in the autumn, with the harvest—the seed-beds, the implements, and all the workers were purified by Shinto rites. At the first ploughing a ceremony was held, and this was followed by an examination of the growing plants when weak specimens were removed. All was then in readiness for the formal rice-planting—a ceremony held but once in an Imperial reign, its customs and traditions going back to the remote past, far removed from the activities of modern Japan.



PEASANTS SELECTED TO CULTIVATE THE YUKI FIELD, THE MEN IN FRONT WEARING YELLOW SKIRTS, WHITE UPPER GARMENTS, BLACK COVERINGS FOR LEGS AND ARMS, THE WOMEN BEHIND IN BRIGHT BLUE AND RED



## RICE PLANTING CEREMONY SINGING AND DANCING OF THE PEASANTRY



ABOVE the field chosen to grow the sacred rice rose abruptly the sweeping lines of Mikamiyama, the Omi Fuji, as it is sometimes called, because of its resemblance to Japan's sacred peak. Clothed to the top with luxurious undergrowth and pines, this evergreen height was wreathed in mist on the first day of June—the great day of the rice-planting ceremony.

The new green of the bamboo fence enclosing the sacred field stood out distinctly. About it were many feathery fronds of bamboo between which hung the *shimenawa*, or rice-straw fringe, and strips of white hemp, cut in the pattern characteristic of Shinto symbols. As they moved about in the wind, the straw and hemp were etched against the misty grey hills in the distance. Facing the fields and mountain, the *saijo*, or place of ceremony, had been prepared. This consisted of a shrine, with a worshiping hall in front, and a shelter for the offerings to the gods.

All eyes were fixed on the simple rustic shrine where the gods were to descend. A mound of cream-colored sand had been made and leveled on top, which formed the foundation for the shrine, with its heavily-thatched roof and curtains of white cotton. Within the shrine, sand had again been heaped to form a smaller mound, and in the midst of this was placed a *sakaki*, or god-tree, decorated with the white cut-paper of Shinto. Here was the listening-in place, as it were, to which the gods were to be invited to descend, and, for a brief space, hold converse with man. Those who looked at the simple shrine, with its roof of brown

and green, the traditional combination of hues marking Japanese ceremonies. Above them hung replicas of the Imperial regalia, the Mirror and Sword (hidden from view by brocade covers), and a string of primitive jewels. All was intensely quiet. The mists moved



SACRED DANCER OF THE SUKI FIELD

across the face of the mountain. The silent throng waited, unmoving.

Two groups of Shinto musicians made their appearance, one clad in loose robes of purple; the other in green. Then came the *saishu*, the chief Shinto ritualist, in a robe of pure white silk, wearing black-lacquered wooden shoes. On either side walked the priest's assistants, in white cotton, their feet wrapped about with straw matting tied in at the ankles. They carried a long-handled, red paper umbrella suspended over the chief priest. The group moved slowly, presenting a true picture of ancient Japan. The governor of the prefecture, the village head, the *otanushi*, or field-master, and many white-robed priests, followed one after the other, taking their places to right and left.

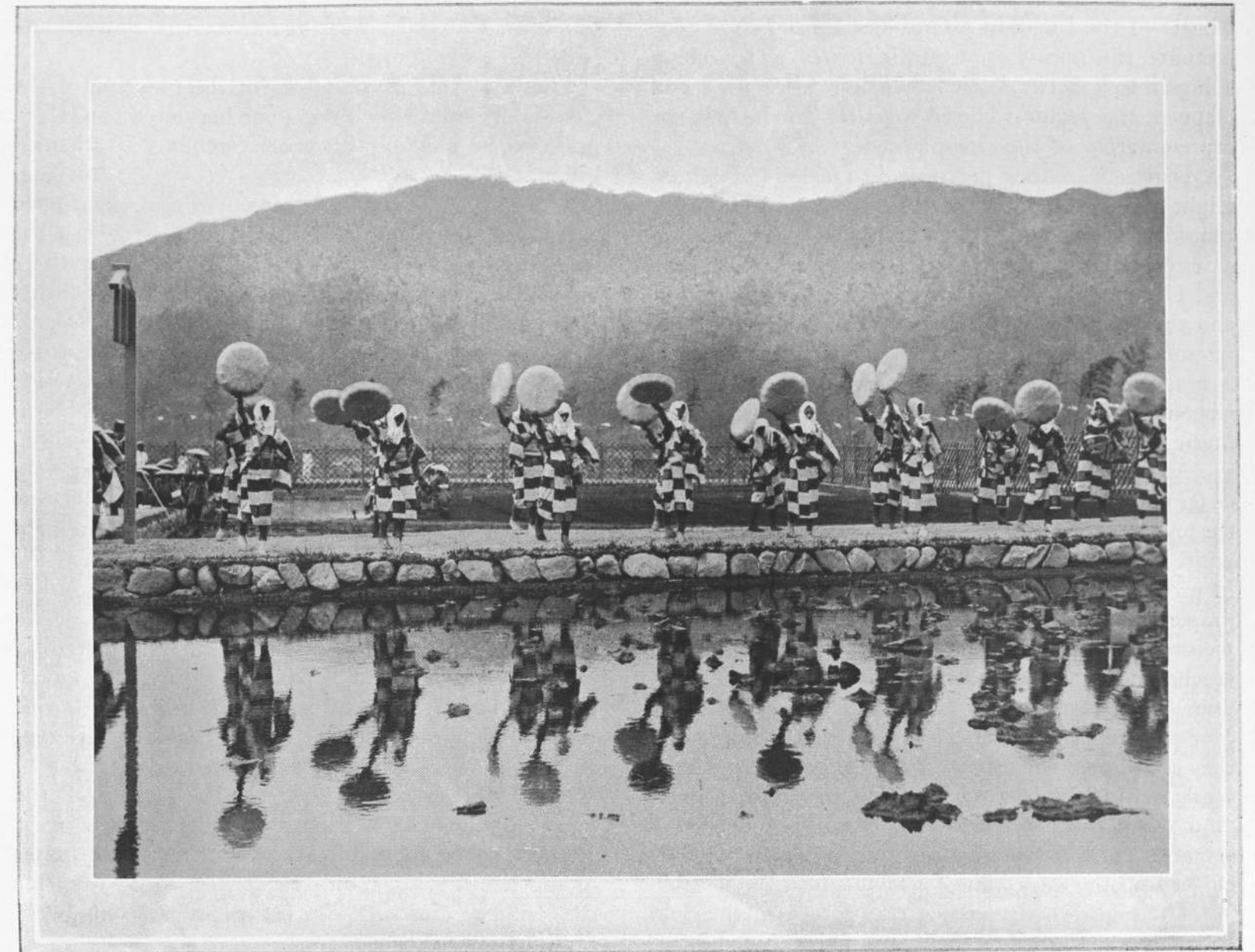
The peasants selected to sow and reap filed in, two by two, sixty-three men between the ages of 20 and 35, and thirty-five women between the ages of 18 and 37. They stood in two long lines with the crossed bamboo fence as background. The men wore yellow skirts drawn in at the knees, with upper garments of white; leggings and arm-coverings of black; sedge hats, the outline in black thread on top of these



TO DANCE BEFORE THE DEITIES

thatch, its sand and *sakaki*, the whole so in accord with nature, felt themselves indeed in the presence of the gods.

In front of this austere place was the hall of worship, where was an altar. On either side were hung streamers of five colors, black, white, red, purple



RICE PLANTING DANCE IN THE SUKI FIELD.

sunshades of the rice-fields shaped in the form of the sixteen petals of the Imperial chrysanthemum crest.

Still more picturesque and attractive were the women, in their bright blue kimono tucked into red skirts, the wrappings about their faces, and their leggings of blue, and their wide straw hats, tied under their chins by red cords. Their feet were bare, and thrust into straw sandals.

A ritual table of plain white wood was placed outside the temporary shrine, and the officiating priest offered a branch of the laurel-like *sakaki*, and, unfolding a paper, read the formula of purification. A second priest, carrying a wand to which were attached strands of white hemp, waved it before the shrine and over the people assembled. Another sprinkled salt on the food offerings, then to be placed before the deities to be propitiated.

When all had been thus prepared, the *fukusan-shu*, an assistant to the chief ritualist, intoned an invitation to the deities to descend to earth, kneeling and bowing low before the shrine. A player on the koto sent delicate sprays of sound over the assembly. Such profound peace prevailed that the wind could be heard in the trees, and birds calling to each other, while one flew to her nest among the beams in the hall with a straw in her beak. As the gods were asked to come down to the place prepared for them, all present bowed, as though the invisible personages had accepted

the invitation, and were then present—it was a salutation to the invisible. In keeping with Nature's early summer mood, the fresh green on the hills and the blossoms on tree and in field, the gods were welcomed by hospitality tinged with gaiety. The gods that had honored the living, coming from their far-off places on the occasion of the rice-planting, were to be feasted and entertained.

The *kagura-uta*, or god-music of the Imperial Court, was played by musicians seated to the left of the hall of worship, and to the dreamy melody of this sacred Shinto music the ritualists began to make offerings of food to the deities. These were handed from one to another in a zigzag line, the chief ritualist placing the raised stands or trays containing the food upon the high table or altar before the god-shrine. There were two grey earthenware *saké* bottles, a carp, its head and tail curved upwards, a white hen, a duck, seaweed, colored rice-cakes, cucumbers and other vegetables, while a pile of rosy apples completed the tempting feast.

The ritualist offered words of congratulation, and all present saluted. Another took a branch of *sakaki* and placed it before the hall of worship that those not in the direct service of the gods might worship at a respectful distance. These included officials of government, national and provincial, and the village head. Each in turn offered a branch, clapping his hands, and withdrew. Last came the *Otanushi*, or



Master of the Field, in his old-fashioned, bright blue costume, the family crest on his sleeves, and wearing a high black hat. As he laid down his branch and clapped, the peasants bowed together, for he was the representative of the rice-planters.

Dances were then performed to please the deities. Eight girls entered the hall of worship. They wore red skirts, with loose over-garments of white, bearing a design of birds in green. Their hair was worn long and elaborately dressed with gold and silver paper, and they wore gilded crowns on their heads. They resembled the angels of Japanese legend. Each carried a branch of sakaki, to which were attached long ribbons in the five colors. They moved to the elfin music of harp and flute.

After them came four young women, carrying cedar fans, and wearing the traditional red skirts of the priestesses, who perform before the shrines. Their white upper costume had a design of trees and water in green. As they circled and whirled about, their draperies floated out, making an animated and colorful picture. Passing a low stand in front of the altar, they reached down in turn and took up a cluster of small brass bells attached to a handle decorated with the ever-present ceremonial five colors. Circling about, they shook the bells, which gave forth a faint jingle, while a musician played lively measures on a flute. And when the movement was over, they formed a group in front of the altar, all putting down the bells at one and the same time.

The eight young women taking part in the Suki ceremony performed the Yaotomi-mai, a sacred dance

to please the gods, wearing crowns of flowers and beautiful flowing robes.

Such was the preparation for the planting of the rice-shoots from which was to be harvested the sacred grain to be used in the great ceremony of thanks-giving.

At a signal, the whole company of peasants slipped their feet from their sandals and moved towards the field, entering by the east gate and dividing into three companies, one proceeding along the path to the first paddy lying to the east, carrying bunches of rice-plants on both shoulders. The second company formed a long line across the field and prepared to dance, while the third, headed by a performer on a big drum, began to sing the song of the rice-planting, specially written and composed for the occasion. In the brimming field were reflected long lines of blue, white, red, yellow and green. The straw fringe which guarded the field from evil influences, with its decoration of white hemp, moved in the wind, outlined against the misty distance of the hills.

As the plants grew, the farmers diligently weeded; electric lamps were set beyond the area of the sacred field to allure insects and keep them away. The rice ripened forty days earlier than the ordinary varieties, and the stalks were short, the heads heavy. Because of this, ropes were hung between the plants that the wind might not blow them over; bits of paper were attached to the ropes to scare away the sparrows, pests of the rice-fields. Wind-breaks were erected outside the bamboo fence. Thus the preparations went forward for an early harvest.

## HARVESTING OF SACRED RICE CONDUCTED ACCORDING TO FIXED RITUAL



AFTER one hundred and eight days had passed the grain was standing high, ripe for the reaping. Mikami-yama, the pine-clad peak, bright in the hot sunshine of a mid-September morning, was seen through a purple haze. Before the rice could be taken from the field, the farmers, the ritualists and the civil officials responsible for the harvesting, were to go through the rites of purification. This was held on the dry bed of the Yasu River, but a short distance from the sacred field.

It was a pageant of the river-side. What a stage-setting for this ancient ceremony, celebrated so many times along the banks of this same river! Poets throughout the centuries have been inspired by the purification in connection with the Imperial Enthronement, and the same scene has presented itself to their eyes. The scroll of time seemed to have been turned back, and all sense of the present was obliterated. There was the same wide, pongee-colored, sandy shore, stretching up and down, and the folded hills fading to grey-blue in the distance. The river hastening on its way, without a sound to mark its swift course, was broken by an oasis of sand between the two banks, and formed a channel close to the place of purification. Behind like a theater-setting was the ever-present mountain with its bold outlines.

Meanwhile the youths and maidens of the sacred field were approaching to undergo purification. They marched through the broad acres of the farms of the district, the rice high, awaiting November days to mellow into gold. In their yellow-and-white costumes and wide straw hats, the men came first, followed by the women in their blue and red garments. As they swung through the green fields, the mountain for background, the colors of their old-fashioned costumes were vivid in the sunshine. The place of purification had been prepared on the wide, pebbly shore, a sandy space enclosed on three sides by Shinto hangings of blue and white striped hemp. The enclosure was open to face the river.

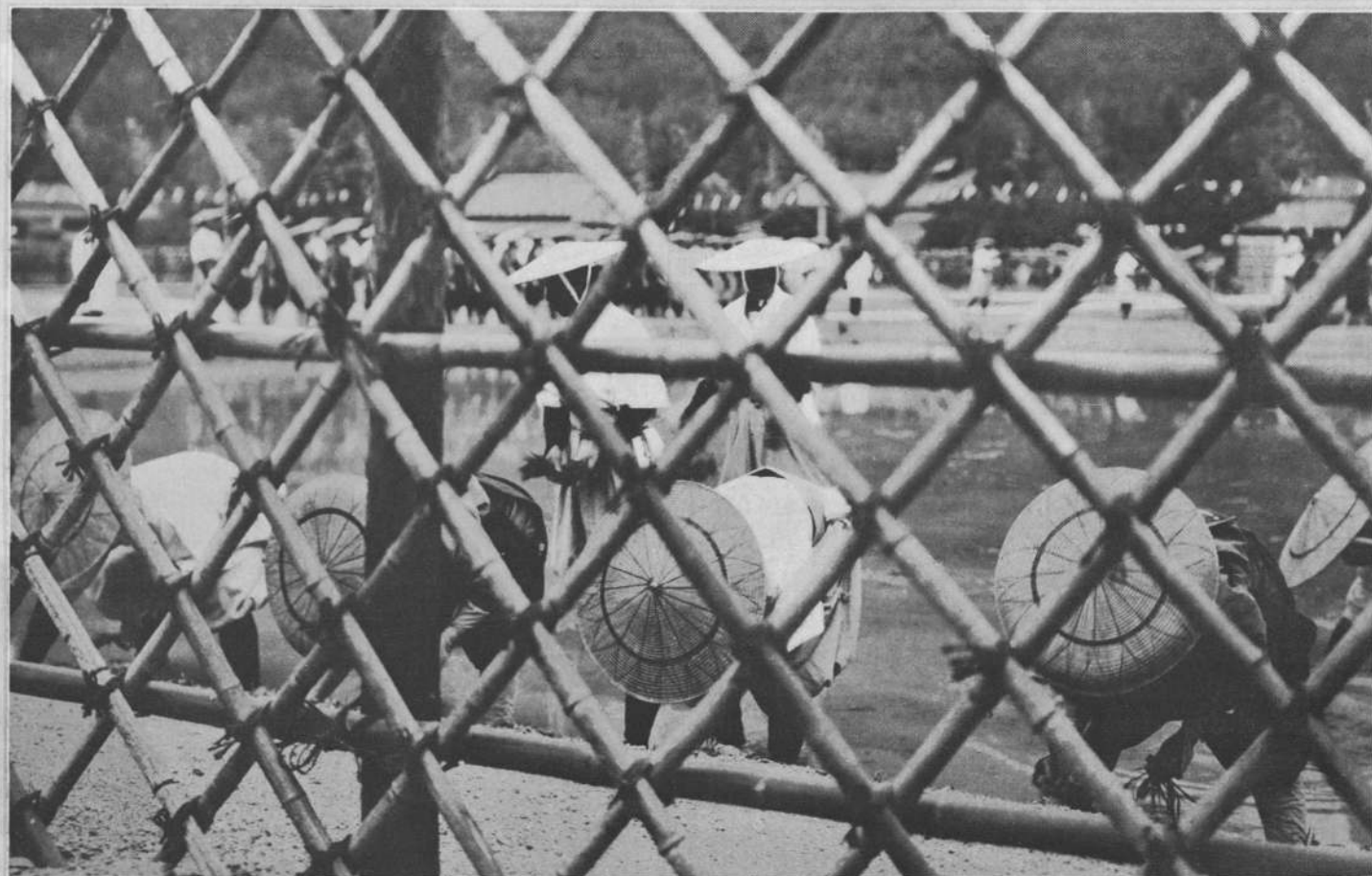
Soon the dignitaries, the owner of the field, the village head, and all others who had been placed in charge, assembled. From far and wide the people crowded the river-bank, and took up positions, watching for the Imperial Messenger. This was the venerable Viscount Hase, sent from the Court at Tokyo to see that the harvest ceremony was carried out. He came upon the scene at the head of a procession of ritualists. Robed in a deep red ceremonial costume, his skirt was of purple drawn in at the ankles. On his head was a black hat denoting

his rank, with a long gauze flap falling behind. Four assistant ritualists were in loose green garments with azure-blue baggy skirts. All walked in the black-lacquered wooden shoes of Shinto ceremonies. After the purification rites, the Imperial Messenger recalled memories of his boyhood on the shores of Lake Biwa. He told his associates how as a child he had gone on adventures in the wooded hills back of Ishiyama Temple, where a thousand years ago Lady Murasaki wrote her now world-famous stories.

The officials and ritualists took their places within the enclosure; the farmer and his assistants, clad in white, stood, and the ceremony was begun. Offerings of atonement were placed on the altar, one of bleached cotton, and the other of white silk, each wrapped in white paper and tied with cotton. The rite of purification was opened by a Shinto prayer, after which all were cleansed by the waving of a wand, to which was attached long strands of hemp. Dwellers of the lake district, the rows of school children, companies of soldiers, thousands of others, stood on the scorching pebbles. Near the river were the men and women workers of the sacred field. When the ceremony began the men removed their straw sun-shades and put on rounded black hats, while the women simply uncovered. Standing at a distance, the waiting people could see little of the proceedings, but they caught glimpses of a ritualist moving about and waving a branch of sakaki, the god-tree, used from early days in Japan as a symbol of purity in the Shinto ceremonies.

When the rites were at an end, two of the green-robed ritualists in their sky-blue skirts, emerged from the place of ceremony and walked along a specially prepared path to the river's brink. The path was of sand, bordered by water-worn stones. One carried a green branch, with decorations of white hemp; the other, a tray containing the offerings of atonement. These represented the impurities of the individuals gathered in the god-place. Kneeling where the stream gathered force and formed gentle rapids, one broke his sakaki branch into pieces and cast them into the river; the other cut the offerings of atonement, and bit by bit threw them on the surface of the water, to be swept rapidly down stream. The two figures in their old robes on the edge of the river seemed to be alone on the wide shore, for deep silence prevailed. There might have been not a single soul to witness the washing away of the sins and omissions of the little company within the enclosure, to judge by the quietness that reigned.

A spell of purification had thus been cast about the chief actors in the harvest ceremony, and this was not to be broken. The Imperial Messenger and his ritualists returned to the village of Mikami, where they put up at the best inn the place afforded, there



BEHIND THE BAMBOO FENCE OF THE YUKI FIELD.



to retire from the world, to bathe, and to see no one until the following day of harvest. The governor of the province and officials of the Imperial Household were lodged for the night at the home of the farmer, in order that they might not be contaminated after having been in the presence of the gods.

On the following morning, the reaping of the sacred field took place. When the new rice shoots were planted in the flooded acres, the lattice-work of the bamboo fence was fresh from the forest, and bright green in hue. But now the fence was brown from exposure to sun and storm. The plants, bearing heavy plumes of rice-ears, were dry in the earth, the irrigation-waters having been withdrawn.

The *saijo*, or place of ceremony, was on the same site as that for the rice planting, but more in keeping with the harvest and the autumn mood of nature. A fence of bamboo had been erected about a sanded space. In front was a god-shrine, to right the shelter for the offerings to the eight deities of food, and to the left a granary, a place to store the first-fruits of the field. All three structures had walls of matting, with cross-bars of unbarked pine, the roofs thatched with bark, the double doors swinging back. Such were the primitive domestic buildings of the country.

The officials took up their positions on each side; the farmer and his assistants filed in behind, and stood. The field workers, men and women, were grouped outside the place of ceremony. Viscount Hase, the last to arrive, accompanied by his ritualists, gave the sign, and the ceremony began. Watching the chief performers in their leafy-green robes, shining black hats with white cords, voluminous sleeves showing inner garments of yellow and white, they seemed like figures on a stage. Now they bowed before the god-shrine, again they moved towards the granary, or walked to the building used for the keeping of the food offerings.

A ritualist entered the granary, and placed a stand on a bamboo shelf. The Imperial Messenger gave a signal to begin the work of harvesting. From ancient times the messenger has been called Nukiho Tsukai, or Pulling-the-Rice-Messenger, because at one time the plants were pulled up by the roots and not cut down, as at present. It was a modern innovation to provide sickles for the harvesters.

In pantomime a ritualist asked the governor to give the order for the reaping to begin. The farmer received the command with a bow, and walked to the granary followed by his ten men. He took up the white wooden stand on which were the sickles, and holding it aloft at arm's length, he passed through the gate of the sacred field, stopping in the center before a Shinto altar table, which had been placed there. He stood by the table, while his men divided into separate groups, and went among the rice. Each reaped a quantity, binding the sheaves with its own straw. These were handed to the farmer, who made them into four sheaves; he bowed as he received each bundle, and placed them on the stand. Such was the procedure pursued in this remarkable agricultural scene, which carried the

beholders back to an age when the harvest meant life and death to the people, and evoked profound feelings of thankfulness.

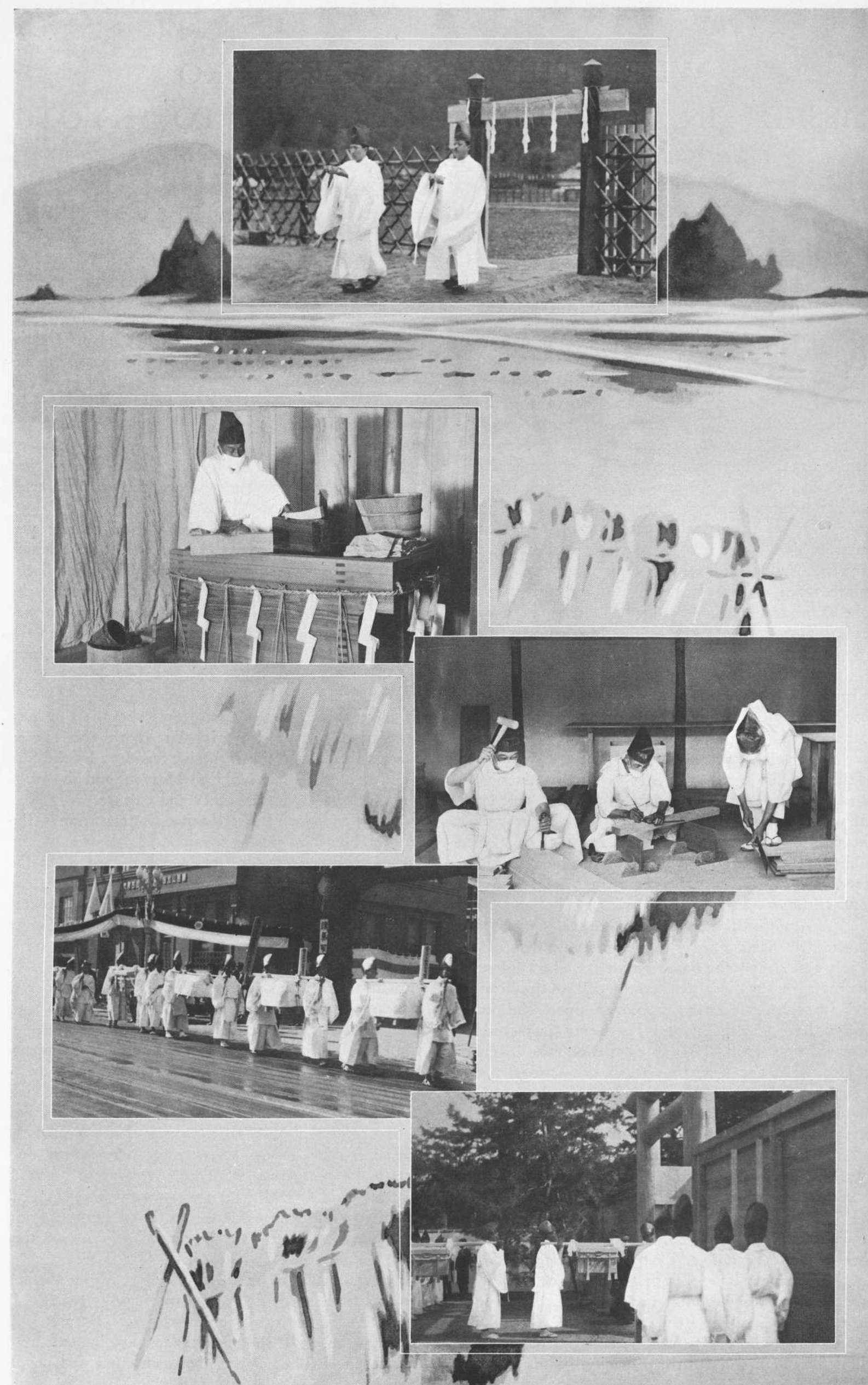
Again, a procession, through the field, the heavy tassels of rice hanging over the side of the stand, bronze-green with a hint of russet-red. The sunshine lit up the snowy-white sleeves of the farmers and touched the shining sickles in their hands. The first-fruits of the sacred fields were then placed in the center of the court before the god-shrine, where they were inspected by the Imperial Messenger and the governor of the prefecture, who signified to the farmer that the sheaves were to be placed in the storehouse. The sickles were returned to their place in the granary. The eight gods of food who had been petitioned to descend were now asked to ascend, and the harvest ceremony was over.

During the entire rite there was perfect silence. The only movement other than that of the performers was the fluttering of the rice-straw fringe and cut-hemp decorations, Shinto symbols of purity, stirred by the breeze, that depended from the bamboo trees placed at regular intervals about the fence. Nothing else stirred, although thousands of children and the people of the entire countryside were massed at a respectful distance.

Lively demonstrations, however, were to follow when four thousand children marched about the field singing and waving flags. There were folk dances, and the young women dancers of the Mikami Shrine near the sacred field, performed before the gods. In the evening there was a grand lantern procession and fireworks, and no one who witnessed the day's proceedings would ever be likely to forget the reaping of the first rice from the Yuki field for the Daijo-sai. Identical ceremonies were carried out at the Suki field in Kyushu.

Much work had yet to be accomplished by the anxious farmer and his helpers before his responsibility was at an end. The rice was first hulled, and then selected grain by grain. This was laborious work, but many willing hands performed the task. Still another examination took place, so that no undeveloped grain might mar the perfect crop. Thus it was carefully prepared for the meal and the wine to be set upon the food-mats of the gods and Emperor in the Yuki-den and Suki-den, said to represent the two meals at morning and evening partaken of by the people of prehistoric Japan.

Packed in sixteen boxes, the rice was later carried by rail to Kyoto, the wagon bearing the boxes being decorated with *shimmei* and *gohei*, the straw and hemp decorations of Shinto. Purification rites were carried out in the Imperial Palace at Kyoto before receiving the grain. At the station, the farmers of the Yuki and Suki fields, followed by large companies of white-robed cultivators of the soil, marched through the streets to deliver the rice at the Imperial Palace, where it was placed in a storehouse to await the Daijo-sai, the Great Thanksgiving festival, inseparably connected from time immemorial with the Imperial Enthronement.



PURIFICATION CEREMONY OF THE SACRED RICE FIELD. BREWER MAKING WINE. A COVER OVER HIS MOUTH THAT THE BREATH MAY NOT TOUCH THE CONTENTS OF THE VAT. FASHIONING IMPLEMENTS USED IN HULLING RICE. CARRYING THE SACRED RICE THROUGH THE STREETS OF KYOTO AND INTO THE DAIJO-GU.



## WHEN THE KASHIKO-DOKORO PASSED IN COLORFUL PAGEANT TO KYOTO



THE Imperial procession on the morning of November 6 was a spectacle long to be remembered. Within a radius of a mile from the palace, troops and police were on the streets at three in the morning, and only those with tickets of admission entitling them to reserved positions were admitted within the lines. Outside of this area, thousands of people waited patiently, which meant a sleepless night. The lanterns festooning the streets shone brightly in the darkness like strings of jewels; a crescent moon hung high in the sky, sailing through flocks of clouds; the grey stone walls of the palace moat were in shadow, the water below lying still and dark. Nijubashi, the famous Double-bridge, the main entrance to the palace, was illumined by clusters of arc lamps, bright spheres in the darkness. Down the broad avenue leading from the gate, the dull yellow lanterns of the troops gleamed here and there.

Then came the dawn. The east, bright with burnished bars of crimson, lighted up Nijubashi with rosy reflections. Gradually, the great red orb of day rose above the city, as wild geese in perfect formation flew overhead, facing the sunrise. The transformation of the heavens continued, the east changing from gold to silver, the first clear light of day falling full upon the white turrets of the feudal watchtowers crowning the palace walls. The bayonets and swords of the soldiers flashed back the light, as the men in khaki stood rank upon rank, the regimental colors, having come through battles, torn and rent by shot and shell.

From within the massive palace walls was heard the sudden alarm of the bugles in the Kimigayo—slowly and clearly the notes rang out. The buglers of the regiments without took up the call, as the head of the Imperial procession appeared upon the inner bridge that spans the moat. The heavy, iron-studded gates swung open. Mounted police, the advance guard, were the first to disturb the sanded route. Soon the red-and-gold coaches bearing the masters-of-ceremonies appeared. All eyes centered upon the Kashiko-dokoro, borne in its palanquin covered with brocaded silk, the sacred repository of the Mirror, as the bearers slowly advanced, their pace setting the pace of the whole procession.

Memory stirred in the beholder as the ancient procession drew near, for such might have been the Ark of the Covenant carried by the Children of Israel in their wanderings. From the red-lacquered roof hung a curtain of red and gold brocade on four sides. The Yase-doji, young men from the village of Yase, near Kyoto, who from time immemorial have served the Imperial Family in this capacity, swung along at

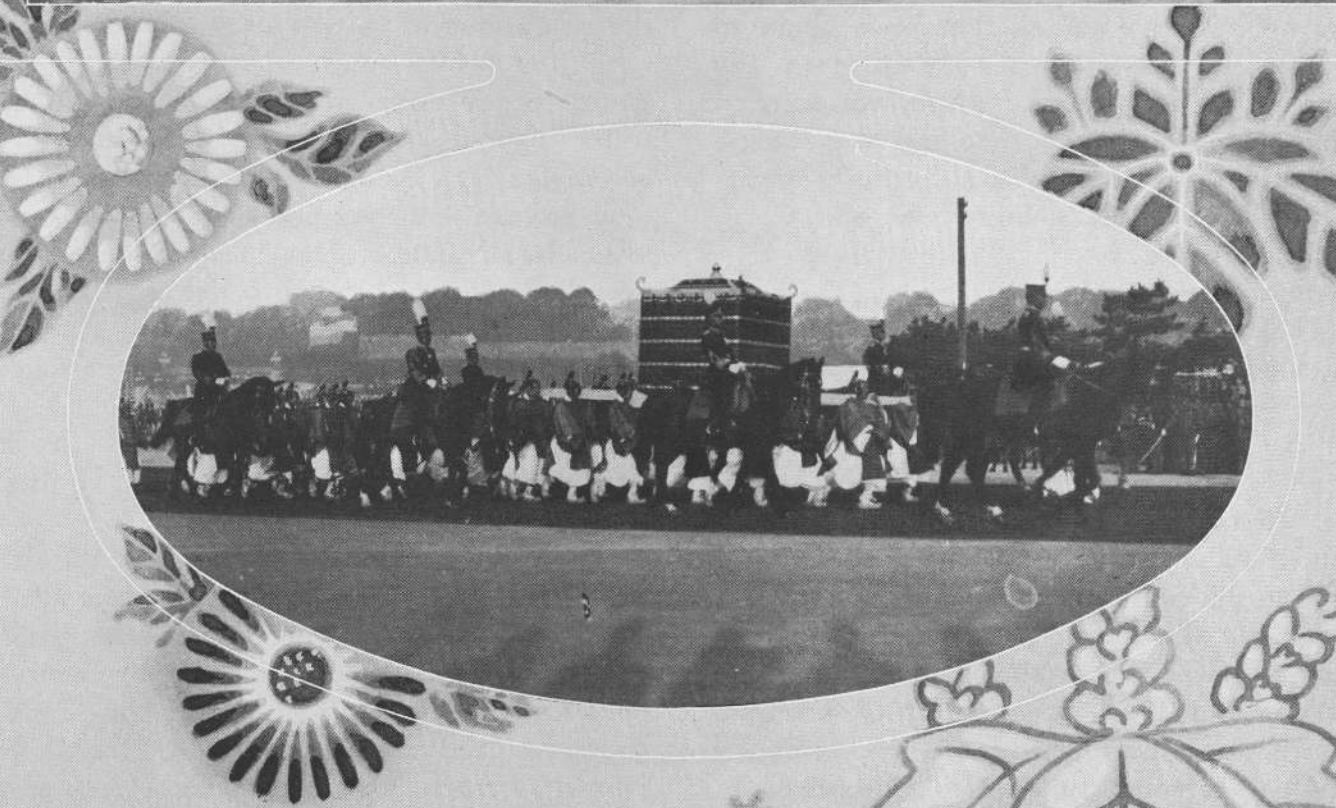
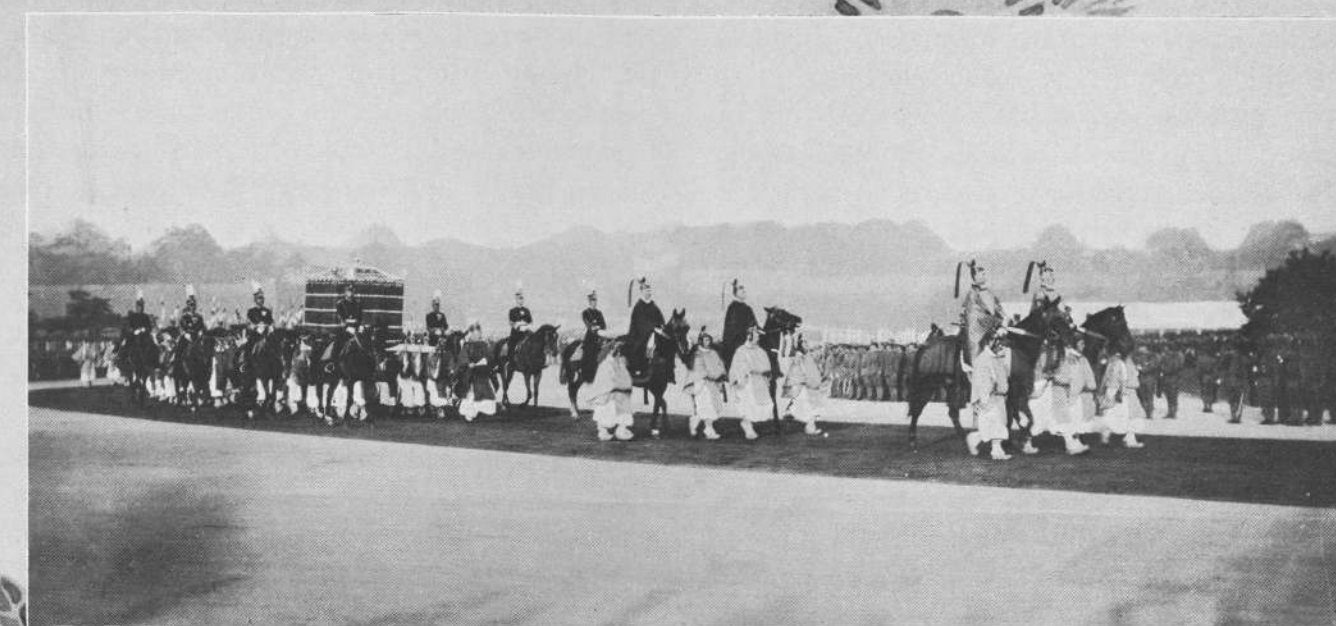
a march, lifting their feet high at each step. Eight men were on either side, shouldering the two long shafts on which the sanctuary of the Mirror rested. Clothed in loose tunics of yellow hemp and pantaloons of white, with apron-like over-garments of brown and yellow, they wore stiff black hats, their feet shod by rough matting tied at the ankles. In advance came two ritualists in blue, mounted on horseback, attendants in blue on each side. Other ritualists in scarlet robes followed on horseback, and all were guarded by mounted military officers. Behind the Kashiko-dokoro walked a reserve company of Yase-doji, led by mounted vanguards in red, and a green-robed ritualist who stepped along in the peculiar manner of the Yase-doji.

The palanquin and its yellow-clad bearers was striking in its simplicity. The coaches of state which followed seemed gaudy in comparison. For background there were the feudal walls and towers of the palace which had looked down upon the transformation of a hermit nation to a world power. Then the palanquin passed into the district of modern business buildings, and once more old and new Japan was a vivid contrast.

The scene also called to remembrance the long association of the Imperial line with the Sacred Mirror, handed to the Imperial grandson by the Sun Goddess of the Plain of High Heaven, and the long, long path of Japanese history and culture.

Soon another interest claimed the attention—the Imperial coach, richly ornamented, drawn by six horses with postilions, all gaily caparisoned. On the roof a golden phoenix. Within, His Majesty, in military uniform. The Empress, in her own coach, followed. There was the welcome sight of Prince and Princess Chichibu, seated together. Then other members of the Imperial Family and statesmen—a slow but steady movement forward, and the colorful pageant, as the Emperor passed on the way to Kyoto, to the Enthronement ceremonies and the ordeal of the Daijo-sai, had appeared and disappeared in silence broken only by the fanfare of the bugles.

Arrived at Kyoto, the Kashiko-dokoro was temporarily established in the Shunkyo-den, a hall in the palace specially built to receive it. Before the Emperor could ascend the throne, an important duty was to be performed, an announcement to be made to the spirit of the great ancestress of the Imperial Family. The reason for this is found in mythology. The Sun Goddess placed the Imperial grandson upon the throne, and handed him the Three Sacred Treasures, a sign and symbol of his high office. Without them none can legitimately rule. In primitive times the ceremony was simple; the Emperor received the regalia and took his seat upon the throne. The relations between ruler and people



THE KASHIKO-DOKORO AND THEIR IMPERIAL MAJESTIES LEAVE THE TOKYO PALACE FOR KYOTO



were then more intimate, and it was at one period the popular custom to crowd into the palace compound and witness the ceremony at close quarters. The result was often confusion, and it is recorded that in the year 1232 the crowds became unmanageable. The time came when the Mirror was regarded as too sacred to be taken out and exhibited at each Enthronement, and in 1484 a special shrine was built for it, and a festival was held in its honor. When the young Emperor Meiji left the old capital, the Kashikodokoro accompanied him, and a shrine was built for it in the palace garden in Tokyo, and called the Ummei-den, or Mirror Hall. The permanent Mirror sanctuary in Kyoto was removed, and a new building erected at the time of the Enthronement of Emperor Taisho in 1915.

Each new ruler bridges the gulf of centuries by announcing to the Sun Goddess that he is about to ascend the throne. And on the morning of the Enthronement this important ceremony was carried out, in the presence of two thousand dignitaries, Imperial princes and princesses and the high officers of state, members of the nobility and the Corps Diplomatique.

The Shunkyo-den has three apartments, the outer for members of the Imperial families and the highest dignitaries, the central reserved for the Emperor and Empress, the Kashikodokoro occupying the third or innermost place, the holy of holies. Two thrones were placed for Their Majesties; these were of thick straw mats, or tatami, bound with red brocade.

Without the shrine, the musicians were grouped in a building to the right, and there was a shelter for the palanquin of the Kashikodokoro on the left. Directly in front was the pavilion where the Shinto dances in connection with the worship of the Sun Goddess were to be performed, a simple structure consisting of posts supporting a roof, the floor of beaten earth, well sanded. On each side of this were the waiting-places for those privileged to attend.

The guests entered by the south gate called Nan-mon, and by the Kenshu gate, and took up positions according to rank. Imperial guards were stationed at the gates, and civil and military officials wearing full ceremonial costumes stood on each side of the courtyard, their robes and uniforms a mass of color presenting a scene recalling the life of the Court centuries ago.

By half-past nine the curtain before the Kashikodokoro was rolled up, and all stood in reverential attitude. Food offerings to the Sun Goddess were made, to the strains of ritual music, the Court musicians performing on harp and flute. These offerings were presented as to a living person, and were such as an Emperor who lived a thousand years ago might have had set before him. There were bottles of saké, and *tai*, or sea-bream. The fish were not served whole, as is generally seen at Shinto rituals, but sliced and ready to be eaten.

Other portions of the meal were both boiled and uncooked rice, trout and shellfish; mackerel and salmon were also included in this menu, with shoyu and vinegar as condiments. The products of land and

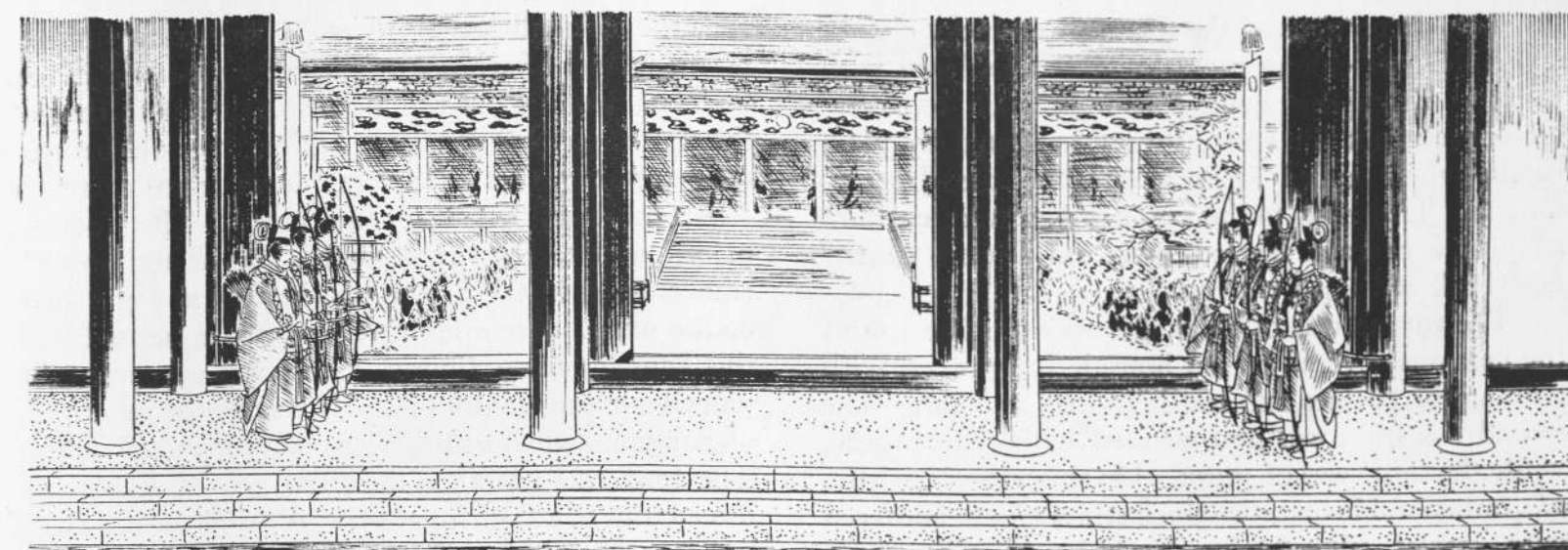
sea, dried cuttlefish, bass, flying fish, mullet, *kamaboku* or fish-paste, edible seaweed from the different coasts of Japan, dried and fresh chestnuts, persimmons, pears, the fruit of the icho tree, *yuzu*, or bitter oranges, rice-cakes, confections of *azuki* (the small brown bean), and red and white yokan, were spread before the Sun Goddess. Gifts of silk were then presented to the Imperial ancestress. Until the Enthronement of the Emperor Meiji incense was burned in this part of the ceremony, but the custom, imported from China many centuries before, was discontinued by the revered Emperor, and different kinds of silk substituted. These fabrics consisted of red brocades, five-colored brocades, habutae of five colors, raw silk and white hemp, also paper made from mulberry bark. All were contained in boxes made of willow, fluted on the outside, and bound together with the tough fiber of dried vine.

After being robed in white garments, Their Majesties performed the rite of purification, having water poured over their hands, and proceeded, accompanied by their respective retinues, by way of a long passage, entering the Shunkyo-den on the east side. In advance of His Majesty, were carried the Sword and Jewel of the Imperial regalia, which were placed on stands on each side of the simple throne. Thus the Three Sacred Treasures were together for the first time since the ceremony of the Kashikodokoro for the Enthronement of the Emperor Taisho, and will not be united again until the next Enthronement.

A white curtain was let down that the rites might be carried out in seclusion, those assembled in the courtyard waiting in silence and without movement. The simple ritual before the sanctuary consisted of a prayer to the spirit of the Sun Goddess by the chief ritualist. With the *otamakushi*, or mystic branch of Shinto, a branch of the sakaki tree, decorated with red and white silk streamers, the Emperor worshiped and read a report. After the address to the Imperial ancestress was made the Emperor prostrated himself in the manner of his Imperial ancestors, during which time a bell service was given by the *naishoten*, the women ritualists.

The instruments used were round gilded bells, the *naishoten* pulling the strings attached to them, the metallic music continuing for ten minutes. The gong in front of all Shinto shrines, which worshipers sound in order to attract the attention of the god to their supplications, is said to be similar in shape, and the rite is said to mean music to attract the attention of the Sun Goddess. Formerly there was magic in these bells, and the sounds were interpreted to foretell events. Hence the oracles of the gods have not vanished from the earth, nor have vestal virgins ceased from their service in acting as media between the living and the unseen, for the *naishoten* by their vows remain unmarried.

With the retirement of Their Majesties, the offerings were taken away, as the musicians played their ancient tunes, the bamboo curtain was let down before the Kashikodokoro, and all present quietly departed in the order of precedence.



## POMP AND PAGEANTRY MARK THE ASCENSION CEREMONY IN THE SHISHIN-DEN



EARLY in the afternoon of November 10, after the ritual before the Kashikodokoro, the Shishin-den, or Enthronement hall of the palace, became the scene of the Sokui-rei, or Ascending-the-Throne ceremony. This is the third Enthronement to be celebrated in the Shishin-den, the two preceding being those of the Emperors Meiji and Taisho. In former times the Emperors ascended the throne in the largest hall of the palace, but, as the Imperial residences were repeatedly destroyed by fire, some five centuries ago a separate hall called the Shishin-den was built for the special purpose of Enthronement. The present building, modeled closely after its predecessors, was erected seventy years ago. Its heavily thatched roof of cypress bark rises in sweeping lines. Eighteen broad steps lead down into a wide, sanded courtyard, and there are smaller stairways to right and left. Round the court on three sides are roofed corridors and gates. Following an old Court tradition, on one side of the steps is a cherry tree and on the other an orange tree. Facing the Shishin-den is the main gate, Shomei. To right of the courtyard, near the cherry tree, is the Nikka, or Sunflower gate, and to left the Gekka, or Moonflower gate. Two smaller portals to right and left of the main entrance are the Choraku, or Long-pleasure, and the Heian, or Long-peace, gates.

Here were carried out the Enthronement preparations, which began with sunrise. Across the Shishin-den, under the massive roof, was a white brocade hanging, embroidered with the five-colored clouds of good luck, the golden orb of day in the center, symbolic of the Sun Goddess. The doors along the entire building were folded back, leaving the hall open so that those in the corridors outside might view the ceremony taking place within. The thrones for

the Emperor and Empress were decorated and curtains hung.

In the center of the hall was the Takamikura, or August High Seat, formerly called Amaterasu Takamikura, the seat of the Sun Goddess, the earthly representative of the Imperial ancestress being the reigning Emperor. The base of the Takamikura was of black lacquer encrusted with golden ornaments. Set in this were three long panels in pastel shades, the middle being a painting of a phoenix, supplemented by two designs of the kirin, the fabulous animal representing a giraffe. The approach to the throne was by three flights of steps; one at the back reserved for the Emperor alone, and one each to right and left. Enclosing this decorated base was a red lacquered balustrade ornamented with gold. The black lacquered roof of the palanquin-like Takamikura was hexagonal in shape, and a golden phoenix with wings outspread as though ready to take flight perched upon the apex of the roof, the ridges of which terminated in scrolls resembling the tight-coiled sprouts of the new growth of ferns in the spring. Upon the ends of these ridges were eight representations of the phoenix, the precise significance of which will be realized when it is remembered that this mythical bird, the only one of its kind, after living five or six centuries burnt itself on a funeral pile and rose from the ashes with renewed youth to live through another cycle.

The Takamikura may also be called a Mirror throne. In the center of each side of the hexagon forming the roof was set a mirror, smaller ones on either side, and between the mirrors were eight-petaled flowers in gold and white enamel. In the center of the canopy above the head of the Emperor was placed a large mirror facing downwards, the mystic significance of which is said to be understood by His Majesty alone.

Pendant from the eight projections of the roof were golden ornaments of open metal work; beneath



the eaves decorations of the five-colored lucky clouds, and still lower oblong panels of green bordered with scarlet. From this hung a short curtain of metal arabesque about the entire throne separated by plain bands, which ended in designs called the dragon's tongue. Tied back to the eight pillars were curtains of purple brocade figured with the flowers of the hollyhock and lined with scarlet.

The throne was of three elevations. The top of the dais was covered by red brocade interwoven with a design of peonies and trailing vines in color. The second elevation was also covered with red brocade, while the third was of green. On this was placed the *oyo*, or honorable mat, two thick straw tatami bordered with scarlet silk, having a design of fine lines suggesting a rainbow, small flowers and diamonds. Over this were rugs of rich material. The first was bordered with Yamato brocade of brown, with designs of caltrop and chrysanthemum. The third and uppermost rug was of white brocade bordered with the same material in a Chinese design of red and white squares, into which were woven butterflies and birds. In olden days, the ruler was seated upon this, but now a chair has been placed upon it—of red sandalwood inlaid with mother-of-pearl. On either side of the throne were two stands where rested the Sword and Jewels of the Imperial regalia. The stands were covered with purple brocade figured with the five-colored lucky clouds and finished with golden tassels.

To left of the Takamikura was the Micho-dai, or Curtain-throne of the Empress. This set a new precedent, for the Micho-dai did not appear until the ceremony for the last Emperor, when the Empress was unable to attend. This was, therefore, the first time in history that the consort of the Emperor participated in the ceremony of Enthronement. Several Empresses there have been in Japanese history who have ascended the throne and ruled the country, but not until modern times has the Empress come to share in the great ceremonies of the Go-Tairei. Her Majesty's throne was less resplendent than that for the Emperor. Surmounting the roof was the *reicho*, the sacred peacock, but there were no mirrors, no golden arabesques, no colorful flowers.

Behind the thrones were curtains made from long strips of brocade, in color red, indigo, yellow and persimmon. Still higher were curtains so long associated with the Court—strips of white hemp with a simple brown pattern said to suggest decayed wood. Between the strips were lines of red and purple. These curtains were seen all round the interior, while outer curtains of fine bamboo bound with brocade were hung along the width of the Shishin-den facing the courtyard.

By early afternoon the Enthronement pageant had begun to assume form. To right by the cherry tree near the Sunflower gate was seen what in ancient times was the Emperor's standard—the Sun-image-plume banner, of red brocade, at the top a rayed sun embroidered in gold, above it golden ornamentation umbrella-like in shape. The pole of the standard rested in a black lacquered stand decked with brass. On the opposite side of the court by the orange tree

and the Moonflower gate stood the Moon-image-plume banner of white brocade bearing a silver moon, the ornamentation at the top being similar to that of the sun banner but in silver. After these old banners were seen two that have come down from legendary days, those of the kite and crow. The former, placed next to the sun standard, was of red brocade embroidered in the five colors, bearing at top a crow on the wing. According to the legend associated with this banner, when Jimmu Tenno was on one of his punitive expeditions he lost his way in the mountains of Kumano, when a mysterious crow appeared to him. The bird was no other than the god of Kamo and served him as a faithful guide. A shrine to this divine bird existed in the era of the Nara Emperors.

Next the moon banner was that of the golden kite, of white brocade embroidered in the five colors, the kite being in the midst of the sun's rays. The old story connected with the kite tells how Jimmu when fighting against the rebellious chieftains in the province of Yamato was placed in a difficult position from which there seemed no way of escape. Suddenly a bird of golden plumage perched on the bow of the monarch, and the radiance of its plumage was so dazzling that the enemy was put to flight.

On each side of the courtyard there were five chrysanthemum banners—green, yellow, red, white and purple—bearing in gold the sixteen-petaled chrysanthemum, and these were supplemented by smaller banners in the same auspicious colors down both sides of the court. Close to the steps of the Shishin-den were two special standards associated with the early Emperors, the Banzai banners of red brocade bordered with striped red silk. The symbols on these, an ancient wine jar and five trout in silver waves, tell the story of another old legend. Conspicuous on the banners are the large golden characters for "Banzai"—Ten thousand years—the triumphant shout of the Japanese nation. The originals of these characters were from the brush of Prince Kanin.

The legend which the symbols illustrate concerns the military activities of Jimmu Tenno. The monarch was on his way to Yamato through the mountains of Kumano when his army was beset by difficulties. To please the gods, a festival was held on the banks of the river Nibu, and, wishing for an oracle by means of which he could foretell his fortune in the coming battle, the ruler declared that if jars full of wine were sunk in the river and the fish became drunken, it would be a sign of his coming conquest. Eighty jars full of saké were sunk, and very soon myriad fish were floating down the river as leaves on the water. The jars were made of the earth from Mount Kagu. Jimmu went forward and conquered Yamato, pacified the country, and became the first ruler of the long Imperial line.

The brilliant spectacle of the courtyard, so suggestive of animation and life, was heightened by the gongs and drums, six on either side, hanging in their high red lacquered wooden stands, fringed with the flame design, always seen on the drums and gongs of Bugaku. Beside them were ten ancient halberds with scarlet pennants having for design golden *tomoe*,

the prehistoric symbol of Asia—three commas with the heads in the center.

Such was the Enthronement pageant, as witnessed by the two thousand distinguished persons invited to attend who were assembled by the Sunflower and Moonflower gates—high officers of state, civil and military, members of the nobility and their ladies, and members of the Corps Diplomatique.

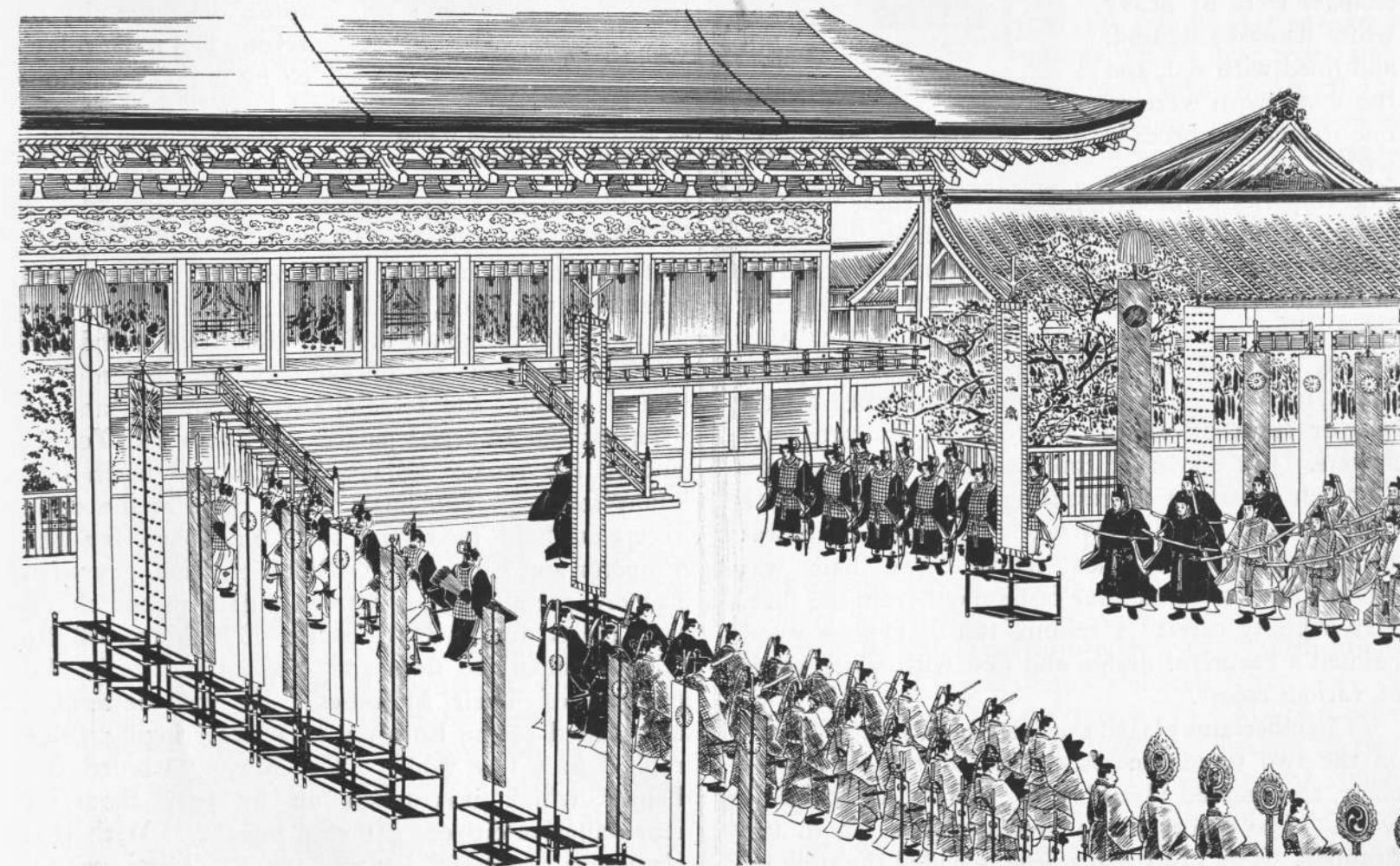
By the vermilion gates leading into the courtyard, the guards of honor took up their positions—thirty officers of high rank, members of the Enthronement Commission. They wore the picturesque ceremonial costumes of long ago, an upper garment reaching to the knees with wide sleeves of blue, and beneath trousers of white silk tucked into leggings of red brocade. On their feet were soft coverings of woven white cord, the kind worn by Bugaku dancers from ancient times, never in common use by the people. At either side of their stiff black hats were half circles of horse hair, like the blinders of a horse. These must have given dignity and directness to the wearers in the warrior days of Old Japan. On their backs they carried black and gold lacquered quivers of fine workmanship, containing arrows winged with eagle feathers, and spread out like a fan, one free for immediate use, tipped by a crystal ball. These officials were the guardians of the gates of past centuries, when it was considered high honor to be selected for such service, which was restricted to members of certain families. Reminders of the great dignity of this ancient post, the officials stood like statues, adding greatly to the impressive character of the scene.

The movement of the pageant was at its height as two companies of gong and drum performers in

blue robes entered, led by a high official in scarlet. Forty members of the Enthronement Commission marched to their places near the small chrysanthemum banners, twenty on either side, in black, red and blue robes, carrying swords, quivers, shields and halberds. Twenty officials representing the ancient Imperial bodyguards took up positions, ten near the cherry tree and the others near the orange tree. In the first row the officials were in black robes, those behind being in scarlet. They were the most gorgeous figures in the pageant, wearing open-work brass armor over their robes woven with many-colored thread, bordered by brocade studded with brass ornaments, and corselets of pale persimmon color. On their feet lacquered boots topped by crimson brocade.

When the picture was complete there was a dramatic pause. A startling note was made by the sound of the gongs and drums, the signal for all to assemble. At this signal entered the two thousand guests privileged to witness the Enthronement.

The Grand Master of Ceremonies, and the Vice-Grand Master, wearing *sokutai*, or full Court dress, took their places to the right of the Shishin-den; in advance of these dignitaries came the chief and assistant commissioners of the Grand Ceremonies Commission, and again in advance the Prime Minister and Minister of the Imperial Household. The Imperial princes stood near the Takamikura, wearing black figured satin damask robes and white trousers lined with red. An embroidered purple tab at the front of the belt, and a *kammuri*, or official hat, completed the dignified ceremonial Court costume. Near the Micho-dai stood the princesses in their many colored robes, and to the right of the Takamikura was



PAGEANT OF OLD JAPAN BEFORE THE SHISHIN-DEN

Drawn by HIROAKI TAKAHASHI



reserved a place for the Corps Diplomatique.

The curtains of the Takamikura were still drawn when the Emperor entered by the rear approach to the throne; after Her Majesty the Empress assumed her seat upon the Micho-dai. A ritualist as herald cried out in a loud voice "Keihi!" Chamberlains drew back the curtains of the Takamikura, and Court ladies performed the same service for the Micho-dai.

The enthronement robes of the Emperor are known as *korozen*, and are of a dark yellow-red, suggesting the tinge of the sun just as it rises above the horizon; the robes are covered with a design of bamboo, paulownia, phoenix and kirin, a fabulous animal resembling the giraffe. All were lucky emblems and the combination one of the most auspicious designs for the robe of an emperor. This was first used on the every day costume of a Chinese Emperor. But in Japan it has formed the design on the official enthronement robe since the year 810, when the Emperor Saga ascended. His Majesty's wide trousers were of heavy white damask, figured, and lined with red, and the shoes worn were of fine striped red brocade with rounded caps.

The Imperial *kammuri*, differed from those worn by princes or high officers, for the long gauze flap to the headdress stood straight up. The Empress was attired in flowing violet robes over a red skirt, five folds of color being about the neck; the inner sleeves were widest, that of the outer garment the smallest, displaying bands of color. Behind was worn a long *mo*, or train of white, embroidered in birds and flowers. Just above the forehead, Her Majesty wore a golden ornament representing the sun, with three rays, the disk set with crystals. In front of this was a rounded gold lacquered comb. The hair was arranged in a wide circular fashion out from the face. Her Majesty carried a folding fan of cypress wood painted a beautiful design and tied with silken cords of various colors.

Chamberlains placed the Sacred Sword and Jewels on the two stands on either side of the Emperor's chair, and handed His Majesty, a *shaku*, a scepter of wood. The Court ladies presented the fan to the Empress. The Lord Privy Seal ascended the steps of the throne, and stood outside the curtains in attendance

upon the Emperor; the Grand Chamberlain and his assistants were behind the throne. The Grand Chamberlain of the Empress and the Court ladies were in similar positions attending upon Her Majesty.

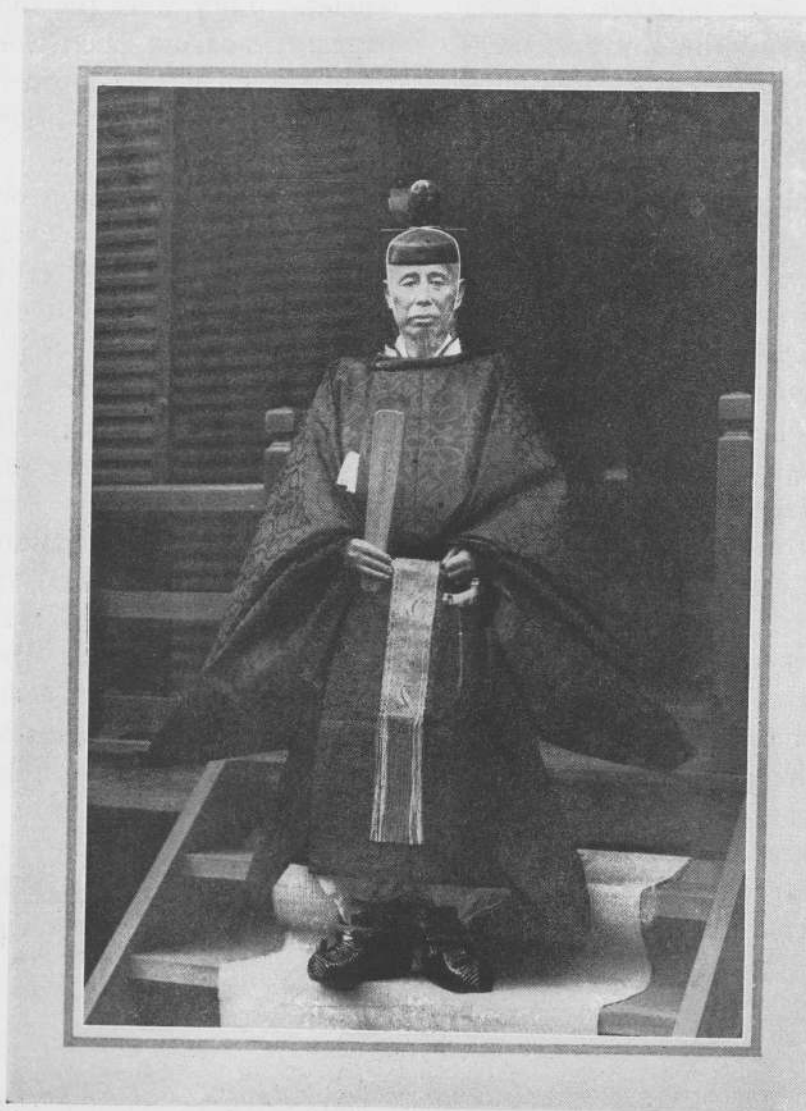
Their Majesties stood, and all present bowed in salutation. The Prime Minister left the Shishin-den, and descending the western steps entered the courtyard between the large and small chrysanthemum banners, standing at the foot of the steps while the Emperor read the Imperial Rescript. After which the Premier returned, and standing on the verandah facing the Takamikura read an address of congratulation, then retreated, facing the Emperor, until he reached the steps; turning to the left he descended, and taking up a position between the Banzai banners shouted at the full strength of his voice:

"*Tenno Heika, Banzai!*"

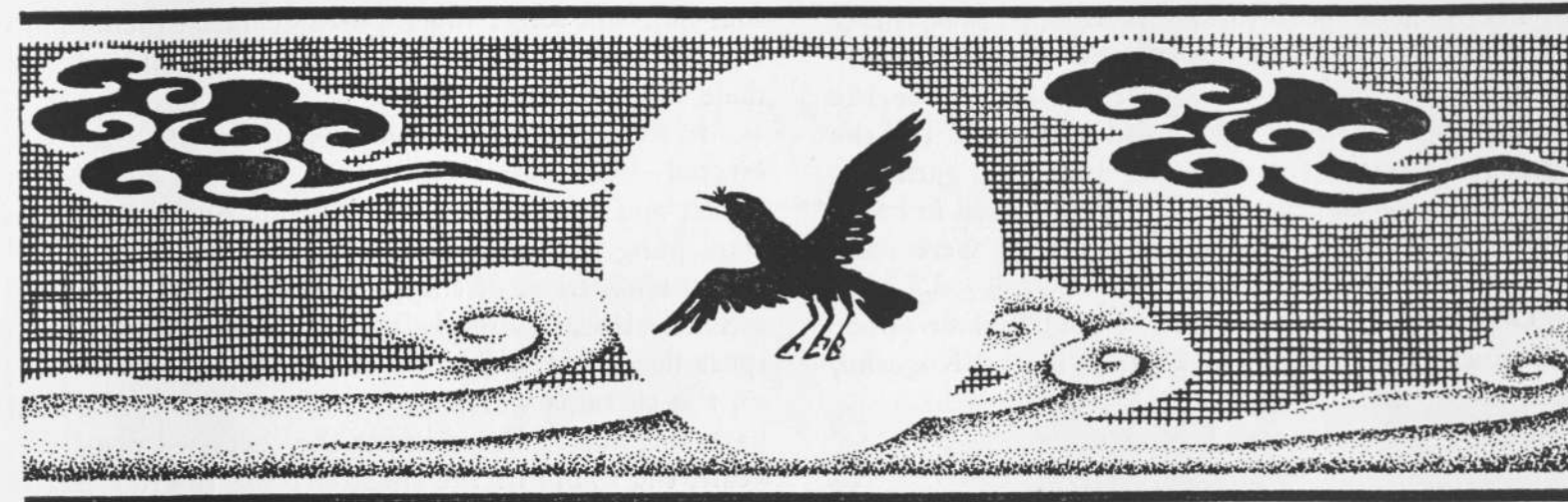
Three times the Premier gave banzai; each time it was repeated by every person in the assembly, to be echoed outside the walls of the palace, to spread over the city of Kyoto, and to be relayed by radio throughout the land, even to the outermost parts of the Empire.

The curtains were let down about the thrones. Their Majesties retired. The herald once more called out the ancient warning cry, "Keihi!" The gongs and drums beat a tattoo, bands just outside the courtyard played the *Kimigayo*, and all assembled withdrew.

The exultant cry of the Japanese nation continued to echo and re-echo throughout the land in front of the Imperial palaces of Kyoto and Tokyo, and in the remote villages of the cold north and sunny south. The final Banzai came at the civic reception held in Ueno Park in Tokyo for the Emperor and Empress. Within a pavilion, gay with banners, curtains and evergreen pillars, throne chairs were placed for Their Majesties. The Mayor of the City ascended the steps and read an address in the presence of Their Majesties. He then descended and waited as the Emperor in a clear ringing voice replied in a few words. The Mayor then led the Banzai which was taken up by fifty thousand representative citizens gathered together. With this clamorous shout of Banzai, the Go-Tairei passed into history.



PREMIER BARON GICHI TANAKA IN THE ANCIENT COSTUME IN WHICH HE LED ALL JAPAN IN THREE SHOUTS OF "BANZAI!"



## MYSTIC RITES OF SHINTO INVOKING AID OF THE NATIONAL DEITIES



GO D S and men—intimate personal relationships have long ceased to exist in other countries, but in Japan the unseen presence is part of the reality of life. Because of this, elaborate preparations were made for the Daijo-sai, the climax of which was the communion of the Emperor with the deities of the national mythology. During the three days previous to the Daijo-sai mystic Shinto was uppermost. On the evening of November 11 the Emperor once again proceeded in procession to the Shunkyo-den, there to announce to the Sun Goddess that the ceremony of Enthronement had been carried out. The bearers of the Sword and Jewel went in advance. In all details, the service was similar to that before the Kashikodokoro on the morning of the Sokui-no-rei—Ascending-the-Throne ceremony.

At the conclusion, however, Mikagura was performed in the hall before the Shunkyo-den. Formerly, this ancient entertainment to please the Sun Goddess began at dusk and continued until morning. It was performed for three nights consecutively, but the Emperor Meiji limited it to one night. Mikagura is observed at special ceremonies at the Court, and is seen in its most elaborate form at the ceremony of Enthronement. Branches of sakaki, tied with silk streamers of five colors and hung with symbols of the Mirror, Sword and Jewel, decorated the hall on either side of the entrance. Immediately outside the place of performance a pit had been dug for a fire, and two bonfires burned brightly to right and left, each tended by white-robed ritualists. Nothing else could be conceived more likely to recall the times of the Sun Goddess and the efforts of the gods to attract the attention of the Great Shining Deity and bring her forth from the Rock Cave of Heaven. Mikagura has been preserved by the nobility, and was performed at Court long before

the introduction of the music and dancing of Korea and China.

The Mikagura company consisted of twenty-three men, with a leader called the Ninjo. It was divided into two groups, sitting to right and left, the leader having a special place apart. The musical instruments were the *wagon*, or ancient Japanese harp, said to have originated in the six strings of a bow, and a flute. The singers held a *shaku* in their hands, which was split in the middle, and with these two pieces of wood, they beat the rhythms. A soloist from one side took up the low, drawn-out melody, and the chorus on the opposite side joined in. Thirteen tunes have survived the long passage of time.

There is but one dancer, the Ninjo. He advanced to the fire, wearing a costume with a long train, and, kicking the earth with his foot, gave the signal for the musicians and singers to begin. The properties which the Ninjo uses in his dances are few and simple—a branch of sakaki to which is tied a circle of rattan, symbolic of the Sacred Mirror, a stick, bamboo leaves, a spear, bow, ladle and paper. When the Ninjo ends his first dance, saké is served to the musicians, and later he dances again to the ever-quickenning measures of singers and players.

As preparation for the Daijo-sai, two purification ceremonies were carried out on November 11—one for the Emperor, the other for the Imperial princes and dignitaries taking part in the Daijo-sai. That for the Emperor is called *Misogi*, or Body-cleansing, and in the old days it was a magnificent sight when an Emperor was carried in a palanquin, followed by a great procession, to the banks of a river, and, entering the water, performed the rite of purification. But a remnant is left of this elaborate ceremony. A herald announced the entrance of His Majesty, who wore a ceremonial costume. A chamberlain carried two costumes, one of fine and the other of rough material. These were handed to the Emperor, also a Shinto wand, this latter a sakaki branch hung with strands of white hemp fiber.



The second purification ceremony took place before the red gate leading to the Shunkyo-den—Shomei-mon. Shinto tables were arranged for the offerings of atonement—red and white silk for the princes, and cotton for subjects. Later the garments of the Emperor and the offerings were placed in boxes and taken to the Uji River, where they were sunk deep in the water.

On the night of November 13 the Chinkon-sai, or Soul-quieting ceremony, took place in the Kogosho,



CASTING AWAY THE IMPERIAL GARMENTS AND OFFERINGS OF ATONEMENT

one of the beautiful buildings of the palace which is situated by the pond and landscape garden. This has three halls, the inner one used for the seats of the gods asked to attend, the ceremony being held in the middle hall. These strange old Shinto rites were a form of prayer for the health of the Emperor, the Empress and the Empress Dowager, and to pacify the soul of the Emperor in preparation for the Daijo-sai.

The gods asked to descend have been from very ancient times the special protection of the Emperors, and are enshrined in the Shin-den, one of the Three Shrines in the palace garden. Some of them are so vague that not much is remembered of their old associations with the life of the Court. They are known, however, as the High Great Producer, Great Palace Female, Great Food Deity, Rule Master Deity, Courtyard High Sun Deity, Good Harvest Deity and two other harvest deities. In addition, a ninth god was asked to attend the ceremony—the Great Correcting Marvelous Deity, who presides over the correction of mistakes and irregularities, including those that may happen in the conduct of Shinto ceremonies, and is not infrequently summoned to be present at rites to which other gods and goddesses are asked.

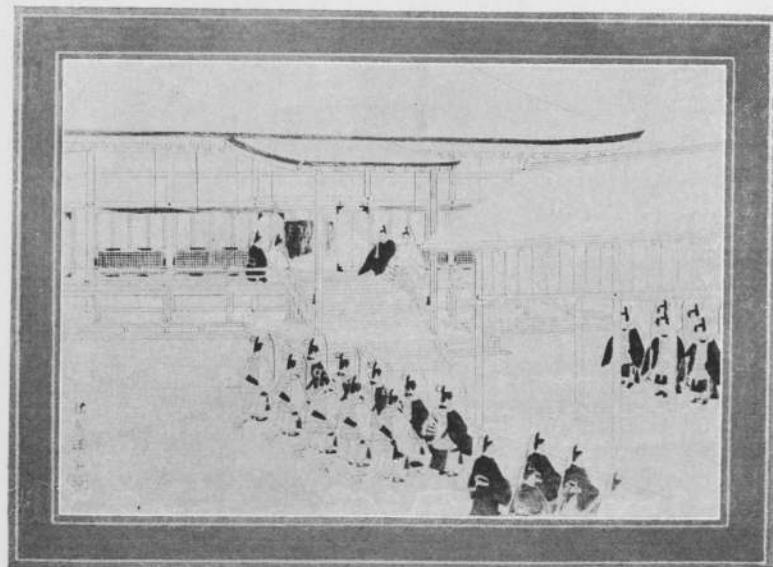
Offerings were made to the gods consisting of a sword, bow, arrows, bells of two kinds, coarse silk cloth and linen. Saké, rice-cakes, sea and river fish, seaweed and vegetables were also placed upon the altar. The clothing of the Emperor, Empress and Empress Dowager, in a box of willow, and a box of white silk cord, symbolizing the life of the Emperor, were brought in and placed upon the altar. While the offerings were made, the musicians played the

soul-quieting song; the ritualists clapped their hands eight times, paused and clapped again, until they had done so thirty-two times.

In the center of the middle hall a shelter had been erected—the roof a framework of wood covered by paper, and on four sides curtains of silk and bamboo were hung. Within was an object like an upturned tub, the *ukefune*, or empty boat. A woman ritualist ascended this, holding bells in one hand and a wooden spear decorated with moss in the other. As she did so, the curtains were let down; musicians played on harp and flute. From inside the curtained place was heard the sound of the spear striking the tub, as the naishoten shouted "One." At the same time the ritualist presiding over the thread box made a knot in the cord, and another holding the box containing the Imperial garments moved it from side to side. Again the hidden naishoten was heard, counting two, and continuing on to nine, ending with the cry "Tariya!"—an obsolete word, which may mean either "sufficient" or the interrogation, "Are there ten?" Each time she called a number, the attending ritualist made a knot in his cord and the Imperial garments were moved about.

This old magical ceremony is said to have originated in the legend that Ninigi, the Imperial grandson, received ten sacred gems from one of the high gods of heaven, and was told that if they were shaken ten times the dead would be restored to life. It was believed the souls of men possessed many spirits, but chiefly two, the gentle and the rough. These magic rites were performed to quiet the rebellious spirit, to calm the Imperial mind, and prepare the Emperor for his meeting with the gods.

On the day before the Daijo-sai, purification rites were carried out in connection with the buildings and gates of the Daijo-gu, or Shrine of the Great New Food Festival. Rice, salt and cut hemp, magic talismans of Shinto, were scattered over the buildings to ward off evil influences. Next, the gods of the gates were propitiated by offerings of food and prayer. The ground of the entire enclosure of the Daijo-gu was covered with white sand gone over with bamboo rakes. All was in perfect order for the ancient ritual, the gates were shut, and no one was allowed to approach until the hour appointed for the Daijo-sai.



THE ANNOUNCEMENT BEFORE THE SHUNKYO-DEN

## THE GREAT FOOD FESTIVAL RITUAL AND SIGNIFICANCE OF THE DAIJO-SAI



FROM twilight until dawn the Daijo-sai was celebrated. For this ancient ritual, a group of buildings of primitive type, conjured out of prehistoric Japan, had been erected. Chief among them were the Yuki-den and the Suki-den, the two halls where the Emperor was to hold communion with the Sun Goddess—a service known only to the initiate, one of the most remarkable ceremonies on the face of the earth, the most sacred ritual of the Imperial Family, as it is of Shinto.

The structures, large and small, were roughly thatched with *miscanthus*, the tall autumn grass with the silvery plumes, which must have adorned the landscape of Japan in the age of the gods as it does today. The enclosure about the simple buildings was a fence of brush wood, adorned with bright green branches of the *pasania* tree. Here and there hung *shide*, the symbol of purification, which is cut from a piece of white paper made from the bark of mulberry.

The enclosure as a whole, the Daijo-gu, or shrine of the Great New Food Festival, had four entrances; these were torii, gates of unbarked pine, called the god-gates of the north, south, east and west. Between the Yuki- and Suki-den was a brush fence or screen and a torii leading to thatched corridors. The two halls were built up from the ground, on piles, the style resembling habitations to be seen in the South Seas. Verandahs surrounding these buildings were of green bamboo covered by rush mats; walls and ceilings were of matting. As in the shrines erected for the harvest ceremony of the sacred fields, the two halls had double doors which swung back, a curtain of fine bamboo being hung across the opening and rolled up to admit those entering. Still farther within the sacred halls were the white curtains, increasing the mystery and secrecy of the ritual. Jars containing water were placed on either side of the steps leading into the halls, in which to extinguish torches, an ancient precaution against fire.

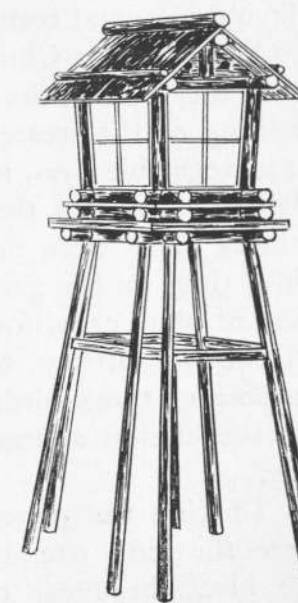
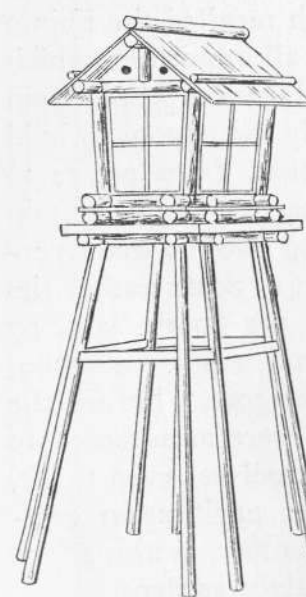
Among the other buildings in this primitive group was the Kairyu-den, or Ablution Hall, in which the Emperor took his bath of purification. A temporary resting-place for His Majesty was called the Tongu, while

the Cho-den was a small resting-place for the Empress. A larger building was provided for the retinue of the Empress, and the Omi-akusha was reserved for other members of the Imperial Family and high dignitaries. There were two kitchens, respectively for the Yuki- and Suki-den, placed to right and left of the settlement; and special shelters were provided for the Court musicians. Outside the south gate were two large structures, where those invited to the service were stationed, high officials and their ladies.

Such was the setting for the Daijo-sai. The ancient-styled buildings were placed in a pine grove in the Omiya Palace enclosure, a detached residence of the Kyoto Palace, set in a beautiful garden—a gift from a shogun to his daughter who was consort of an Emperor.

By five o'clock the gates were opened, and all was ready for the great company numbering one thousand persons permitted to assemble. Throughout the garden, the lights used by primitive man began to glow; consecrated fire for the illumination of the Daijo-gu had been made by rubbing together two pieces of wood. Men were sent to the Imperial forests of Kiso, there to obtain cypress, known to the early inhabitants as *hi-no-ki*, or fire-tree. A circular piece of wood a foot thick was fashioned, on the outer rim of which were carved a series of knobs. The fire-makers, bearing down heavily on these knobs with a stout piece of the same wood, the friction brought sparks of fire, quickly converted into flame. This was created and kept alive for one week previous to the Daijo-sai, and was first carried to the Yuki- and Suki-den to light the black and white lanterns, the wicks but pieces of straw dipped in rapeseed oil contained in an earthenware saucer. The tall wooden lanterns on posts, set outside the enclosure and about the garden, next began to glimmer.

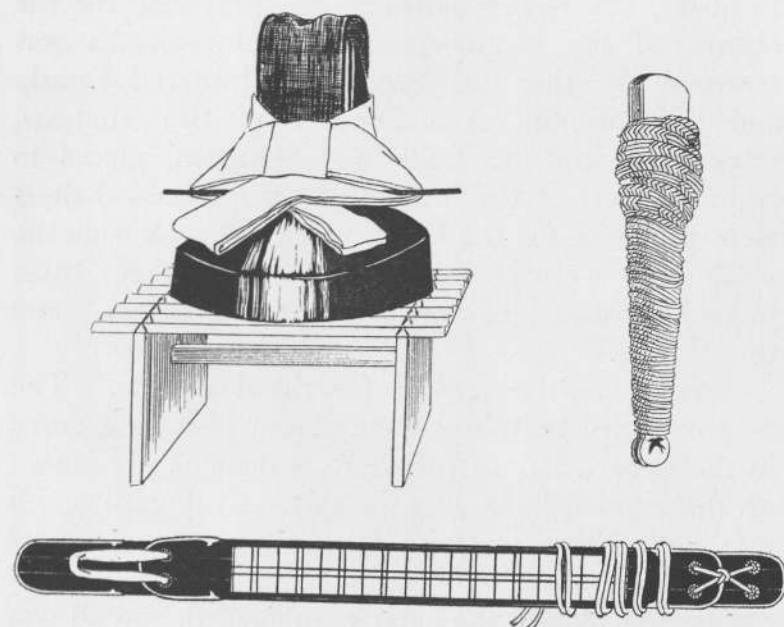
Last of all, a light was set to the eight bonfires, one on either side of the god-gates. Shelters with thatched roofs were provided for the fire-tenders who, in their cherry-colored hempen garments and stiff black hats bent over the leaping flames, poking the logs with unbarked cypress sticks. Their stools were of bamboo, bound together in a circle, and topped by layers of matting. Among those who performed this picturesque duty were two well-known artists, Kanzan Shimomura and Eisaku Wada, their





humble task becoming a fascinating one to those who wished later to record their impressions of the awe-inspiring Daijo-sai.

Archers were stationed without the gates and posted within, like apparitions from some long-vanished imperial regime. The dancing red light of the bonfire touched their blue robes, stiff black hats with the flap behind tightly rolled, and bristling



HIS MAJESTY'S HAT, FAN AND BELT

horse-hair semi-circles framing their faces, quivers full of arrows on their backs.

Startling in its details, the Daijo-sai on this magic night revealed the faithfulness with which the primitive life of Japan was preserved. Particularly was this true of the costumes worn by princes, officials and ritualists, both men and women taking part in the great ceremony. It was Japan before the influence of the continent had begun to affect the manners and customs of the people, and for this night, once in an Imperial lifetime, the distant Past, defying the ravages of time, was triumphantly restored. At the sight of the *omikoromo*, or purified clothing, the centuries went scurrying back, and primitive man stood revealed. Those within the enclosure engaged in service for the gods were obliged to wear this primitive costume, which consisted of a tunic made from a single piece of white hemp, with openings at top and sides for head and arms to be thrust through. This rude garment was placed over the silken ceremonial costumes which had their origin in the luxury of the Chinese Court. Not a little out of place they seemed on top of the stiff, large-sleeved clothing of the wearers. The designs were printed on in vegetable dyes, made from pure grass or indigo plants obtained in the mountain recesses. For the princes there were designs of chrysanthemum and pine; those on the garments of subjects of the realm were of plum or willow. On the right shoulder were attached two strings, one red, the other purple. The purpose of these cords has been forgotten, but they survive, useless adornments, mute reminders of the past.

Linking the present with the mythological age were the long strands of club moss wound round the black headgear of the officials and ritualists,

reminiscent of Uzume-no-Mikoto, the goddess who danced to entice the Sun Goddess to emerge from the cave. The tempter tied up her sleeves with this moss in her efforts to allure the angry Amaterasu from concealment. True to tradition, men were sent to the mountains to search for this species of moss, which was worn by all serving in the Daijo-gu, with the exception of the Court ladies, whose hair was decorated with long silken cords, an imitation of the moss. There were, too, some striking exceptions in the use of the *omikoromo*, or garment of purification. This was not worn by the Emperor, the Empress or the two Court ladies permitted to enter the inner sanctums of the Yuki and Suki halls.

Like an Imperial encampment of two thousand years ago the Daijo-gu appeared when the flickering lights of the bonfires illuminated the thatched roofs and the bending pine trees, the faint light of lanterns dotting the darkness, while the only movement in the silent community was the work of preparation of the ritualists.

The *shinza*, or god-seats, were brought in and placed in the Yuki and Suki halls, the heads to the south and the feet to the north. These were great straw couches placed in the inner chamber, and represented the couch-thrones of the ancient Emperors. Their foundation was of thick, hard-pressed straw mats, one upon the other. Larger mats were then superimposed upon this foundation, and again on this were eight layers of reed matting, which formed the couch proper. The wide mats beneath made a shelf, where the personal belongings of the old Emperors were once placed. At the head of the bed was a bolster-like pillow of matting, called the hill-pillow. Over all was stretched a covering of white silk, and at the head of the bed was seen a simple unlined garment of white silk.

When all had been prepared, the Emperor left the Kyoto Palace, and passed through lines of troops, entering the Daijo-gu by the north god-gate. His Majesty rested in the Tongu, and was here joined by the Empress and members of the Imperial Family.

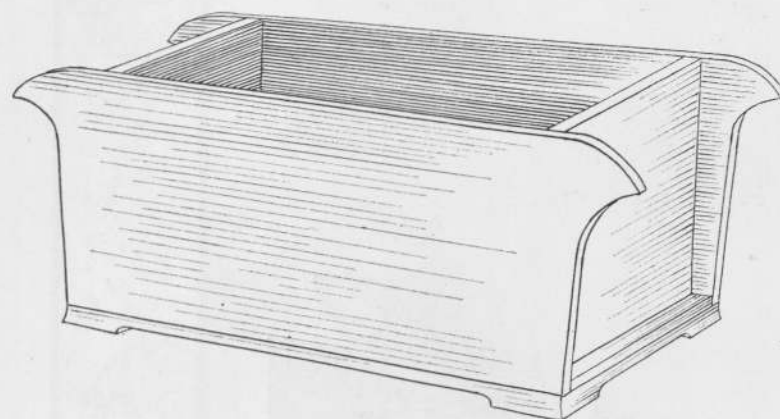
Without announcement, the Emperor entered the Kairyu-den, a small building of matting, with cross-beams of rough pine—and a strange sight it must have presented to the ruler in this modern age in its severe simplicity. The rite of purification which His Majesty was about to go through recalled the Shinto ideas of purgation from evil and all impurities, which have permeated the mind of the Japanese people from primitive times. It was formerly the custom to hold a purification of the entire nation, from prince to peasant, when the Emperor was carried in a palanquin to the bank of a river, and walking into the water performed *misogi*, or body-cleansing. Some authorities believe this custom came from the South Seas, by which term is meant the equatorial region embracing the Malay and adjacent archipelagoes. Before the Daijo-sai, the Emperors of old were accustomed to fast, and otherwise discipline themselves; even today, at every Shinto shrine in Japan, purification ceremonies are held in June and December, as also at the Three Shrines in the Imperial Palace gardens.



IMPERIAL PROCESSION TO THE YUKI-DEN IN THE CELEBRATION OF THE DAIJO-SAI



Following in the footsteps of illustrious ancestors, the Emperor was to undergo purification. The flooring of the ablution hall was of bamboo, and in the center was a bath unlike anything in use for centuries in Japan; this was called the *oyu-no-fune*, or hot bath boat. It was five feet five inches long, two feet five inches wide, and one foot nine inches deep.



THE EMPEROR'S HOT BATH BOAT

The Emperor wore a costume called Hagoromo, or Heavenly-feather robe, which was taken off, and a simple white garment put on. Entering the bath, the Emperor folded his arms and stooped, ritualists pouring water over him. Again a white silk garment was put on for drying the body; straw sandals of an archaic style were placed ready; they were round in shape and of woven grass, with very thick padded thongs for the toes—having no modern counterpart.

When the Emperor stood in the center of the ablution hall, his ritual costume was placed upon him. This consisted of a white silk robe with a long train, and a black leather belt set with squares of onyx. The black hat was tied about with bands of white silk—survival of an old custom, the hat having been imported from China, but the white silk wrapping belonged to an earlier period when there was no official headdress and the head was tied about with cloth. The Emperor carried a white wooden folded fan wrapped about with cords of white silk. Although for centuries it has been the tradition that the Emperor walked barefooted to the Yuki-den, on this occasion white silk coverings were worn. Authorities believe this old custom is but another evidence of the South Sea origin of the Daijo-sai.

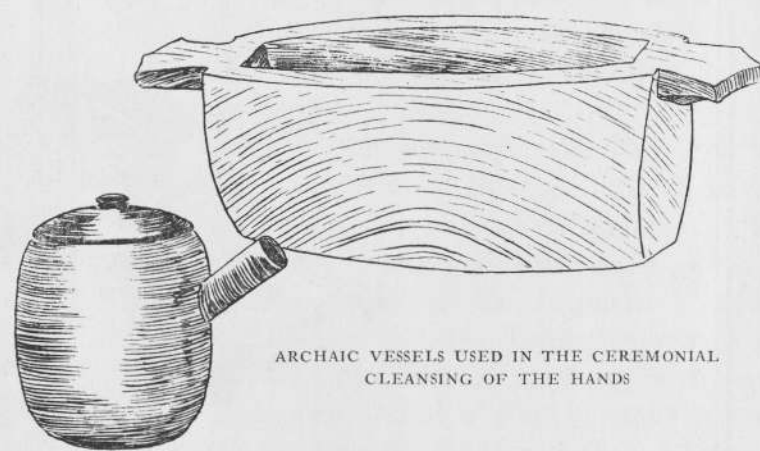
Within the Kairyu-den were two stands for clothing; a stand with a tray upon it for a spoon and a pair of hashi made of willow. In addition, there were two earthenware plates, one for salt with which to clean the teeth, the other for powdered bean, the soap of the ancients. A basket woven from the stems of arrowroot contained a towel. An earthenware water-jar and long-handled dipper completed the toilet arrangements which sufficed the monarchs of old.

The hand-washing rite of purification was gone through by the Emperor, who then received the Imperial *shaku*, or wooden mace. Meanwhile the princes and other members of the retinue, the Ministers of the Court and of State—of the Imperial Household, Grand Keeper of the Privy Seal, Grand Chamberlain, Chief Commissioner of the Grand Ceremonies, Grand Master of Ceremonies and other masters of ceremony—having changed their clothing,

wearing the *omikoromo* over their ritual robes, took up their positions. The Empress arrived at the ablution hall, when a robe of white silk was placed upon Her Majesty; water was poured over her hands and she took her fan. Outside the southern god-gate, those ranking highest in the nation, with their ladies, assembled in the places assigned to them.

The Daijo-gu was wrapped in darkness except for the faint illumination shed by the ancient oil-lights. Not a sound disturbed the primitive community, resurrected out of the distant past, when, suddenly, on the calm air, broke the sound of music and song, dramatic and arresting. It was the Inatsuki-uta, or Rice-hulling song, sung generation after generation at the celebration of the Daijo-sai. Formerly the rice of the sacred fields was brought to the kitchen and pounded in hexagonal-shaped mortars with a wooden pestle, like the mortar and pestle of the fairy tale in which the rabbit in the moon pounds the rice. No longer is the rice hulled in this manner, but the song is sung by the Court musicians, and the Court ladies go through the movements of the farmyard in patomime. The poem was written by Viscount Iriye, and was about the villagers of Mikami and the Yuki field. Baron Takei, head of the Court musicians, adapted the words to a folk-song of the district.

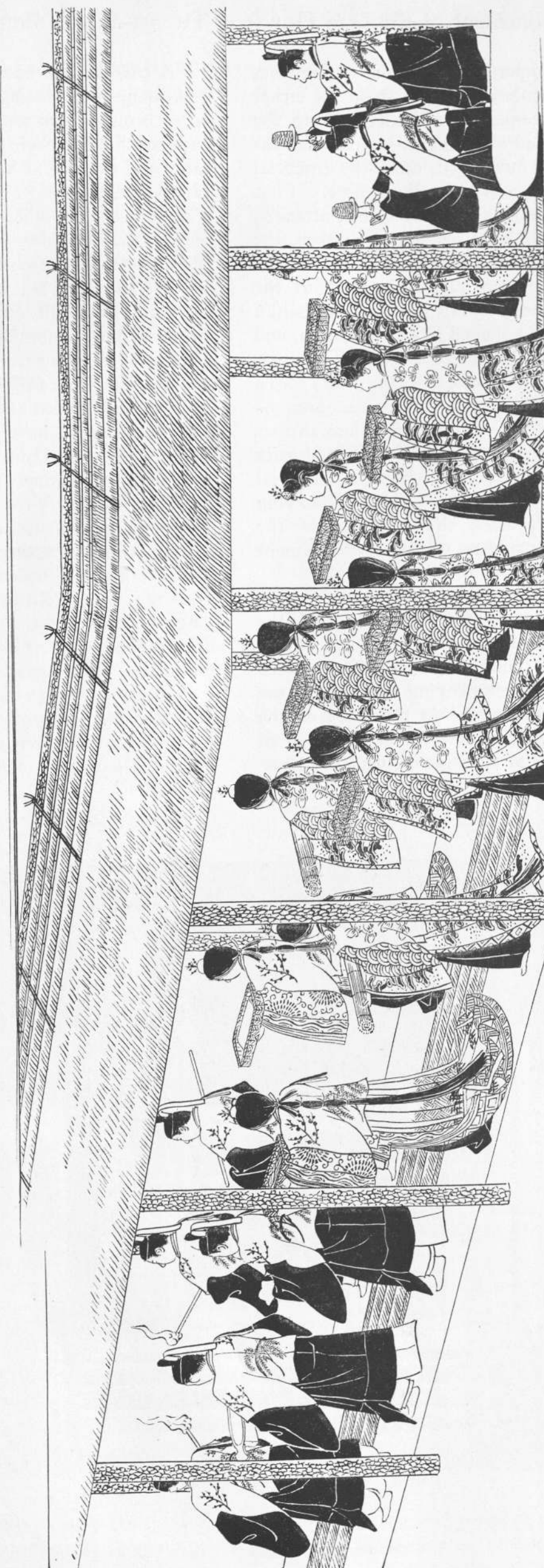
The chief ritualists and their assistants then placed the national offerings under a shelter in the southern courtyard of the Yuki-den. This custom was inaugurated at the time of Emperor Meiji, when the Daijo-sai was celebrated in the Imperial garden in Tokyo and gave the entire nation an opportunity to share in the great feast of thanksgiving.



ARCHAIC VESSELS USED IN THE CEREMONIAL CLEANSING OF THE HANDS

There was rice from the different provinces, barley from fields in the neighborhood of Tokyo, wheat from Kanagawa and Ibaraki; from the north, Hokkaido beans; fish products from the coasts of Shizuoka, Kanagawa, Chiba, and dried cod from Saghalien. Lily roots were sent from Osaka, dried lobsters from Tottori, and sweet potatoes, the product of Kagoshima and Kumamoto in Kyushu; chestnuts from Kyoto; grapes from Okayama; persimmons from Nara; oranges from Shizuoka; pears from Niigata; apples from Aomori; bananas from Formosa. The produce of Korea, the Kwantung Leased Territory in Manchuria and from the mandated territories in the South Seas was also sent as offerings to the gods.

The Grand Master of Ceremonies entered the outer chamber of the Yuki-den, and read a *norito*; which done, he proceeded to the southern approach

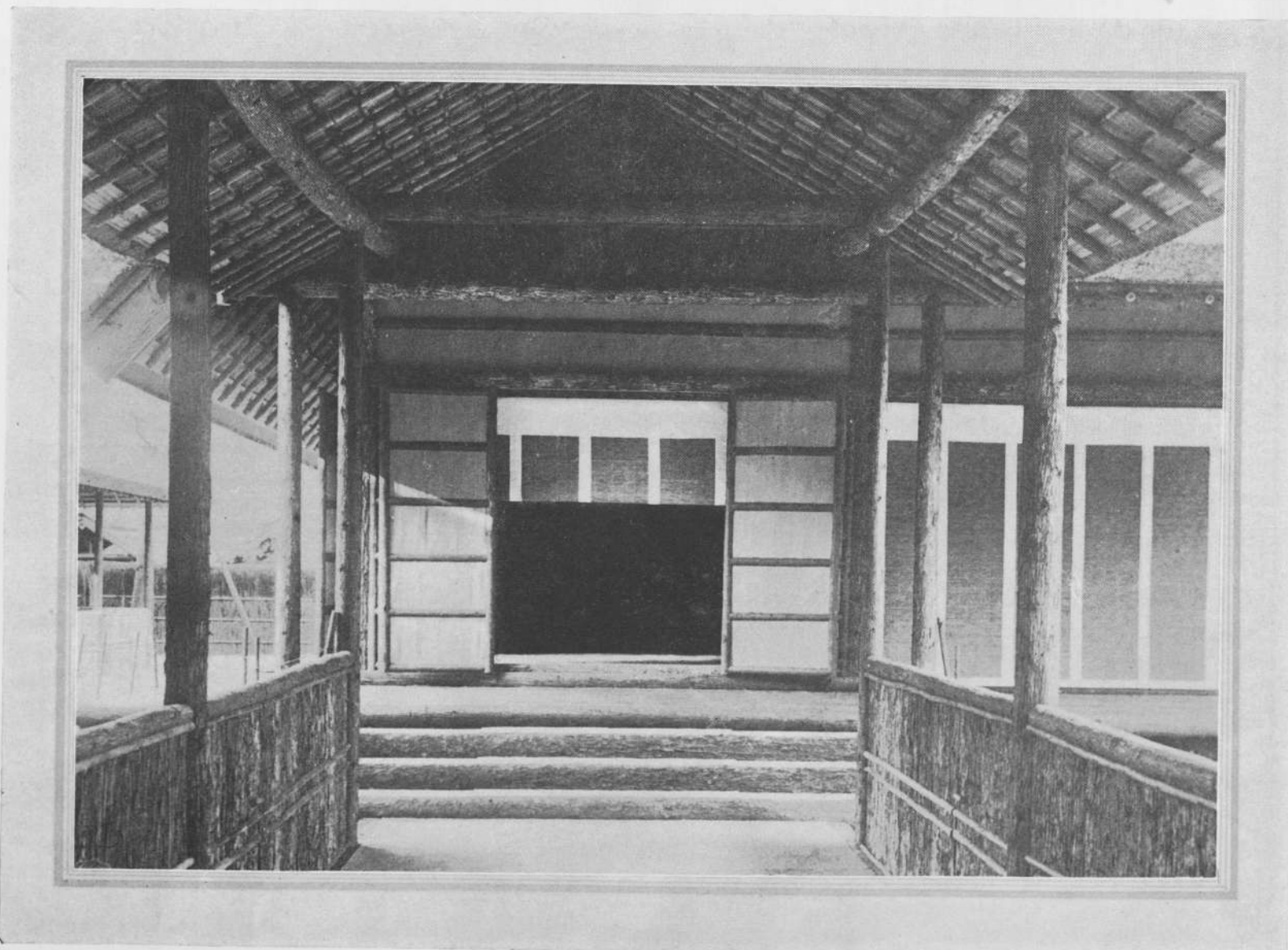


COURT MAIDS CARRYING THE UTENSILS IN THE FOOD RITUAL OF THE DAIJO-SAI



and awaited the Imperial procession. He was accompanied by torch-bearers, who stood on either side of the steps in respectful attitude. Along the thatched-roofed corridors leading from the Kairyu-den, and through the inner torii, came the Imperial procession, moving at a slow walking-pace. First came the Grand Chamberlain of the Court, attended by two chamberlains holding torches of bamboo, the ends bound with cotton and soaked with pine-resin. The Sword and Jewel were carried in front of the Emperor. Over the head of His Majesty was held a wide white sedge canopy shaped like an umbrella, and perched on the top of this was a wooden phoenix, painted in many hues, in its beak two long white cords, the ends held by chamberlains. Such canopies, of grass, may be seen at the festivals of Shinto shrines used as a protection for the unseen gods. The phoenix is significant of the long period when the Imperial Court was under the influence of China. Following the Emperor came princes, the Minister of the Imperial Household, members of the Enthronement Commission, and other dignitaries.

Along the center of the corridor was laid a white cloth, and over this a strip of matting. As the Emperor advanced the matting was unrolled before and rolled up behind. Only the feet of the Emperor might touch this, all accompanying walking on the outer edges. The procession in the light of the torches, His Majesty and retinue in their ritual costumes and garments of purification, was soon gone.



THE COVERED PASSAGE LEADING FROM THE KAIRYU-DEN

A chamberlain entered the outer chamber of the Yuki-den, and, placing one of the Sacred Treasures on each of the two stands, withdrew. The Emperor entered the outer chamber, the principal Aide-de-camp and the Grand Master of Ceremonies attending His Majesty, being a little apart, on the verandah. The princes and other members of the retinue took seats in the Omi-akusha. The Empress proceeded to the Cho-den in the southern courtyard, and there took her seat, the Court ladies in attendance waiting outside.

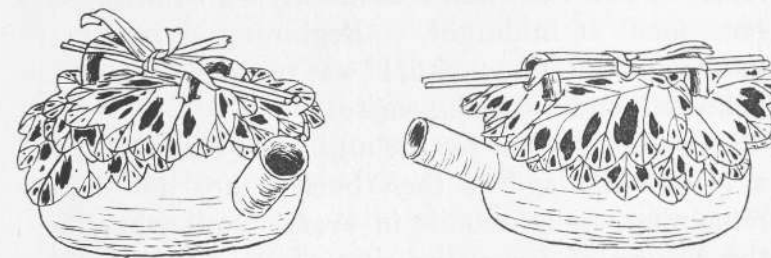
The ritual musicians, led by an official of the Enthronement Commission, proceeded to the southern courtyard, and the governor of the prefecture in which was the Yuki field followed, leading another company of musicians. Soon after was heard the ancient song of Kuzu, said to have been handed down from the time of Emperor Ojin, who in 288 A.D. paid a visit to Yoshino in Yamato province, now famous for its thousands of cherry trees. Here in remote times was a tribe called Kuzu, and later the district took this name. When Emperor Ojin visited the place, the men of the tribe welcomed him by song, and long after the men of Kuzu were accustomed to sing this song at the Daijo-sai. For hundreds of years it was discontinued, but it is now given by the Court musicians. The second company, that accompanying the governor, sang to the accompaniment of harp and flute the folk songs of the Yuki and Suki fields.

The Empress then worshiped in the direction of the Yuki-den, after which the Imperial princes and

princesses performed this duty, and all present made bows of reverence. Following this, the Empress retired to the Kairyu-den.

In the second processional, that of the food ritual, two men, acting as guides to light the way, went first, with torches held aloft. A ritualist armed with a stout stick of cypress followed; the cudgel in old times being believed to cast out evil and impurities. Next, two men appeared, one holding a lobster-shaped wooden basin and the other a jug. These were for washing the hands of the Emperor before and after the meal with the goddess. Authorities assert that this is not a purification rite, but that in primitive times, before hashi were introduced from China, the inhabitants of Japan, in common with the people of all other nations, ate with their fingers.

Picturesque in the extreme were the extraordinary figures that next passed into view—ten *uneme*, or Court maids, who in the ancient Imperial regime personally waited upon the Emperor. They wore scarlet skirts, a short inner garment with wide blue sleeves patterned with white waves, and a sleeveless, loose inner garment of luminous white silk, like the petal of a flower. This bore gay designs of pines, clouds and scarlet camellia. Over this again was the



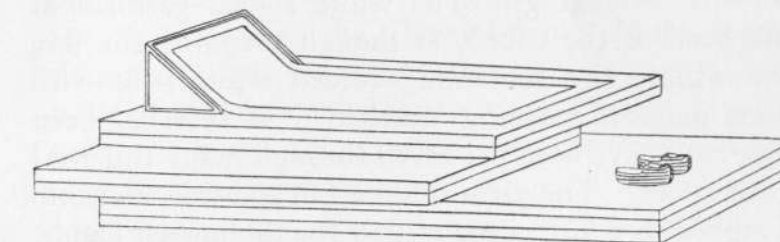
VESSELS CONTAINING BLACK AND WHITE SAKE

*chihaya*, or purified garment of white hemp, longer than that worn by the men; behind, was a *mo*, or train, an apron-like adornment long enough to sweep far behind the wearer, of figured white damask, painted with flowers and birds, and held in place by an embroidered band. The dressing of the hair was in the form of a very large puff out from the head and worn loosely behind, greatly exaggerated by long strands of artificial hair, which trailed far behind. On the head was a small golden crown, decorated with a golden sprig of plum with silver blossom, a gold lacquered rounded comb in front. On either side of the headdress were long silken pink cords reminiscent of the goddess Uzume.

The first two of these gorgeous *uneme* were in former days the personal attendants of the Emperor, and were now permitted to enter the inner chamber of the Yuki-den, no men being allowed to perform the task of arranging the dishes of food in this sacred place. The first serving-woman has been for centuries called Haizen, who waited upon the Emperor at table, and the second, Shindori. The Haizen carried a box containing a strange assortment of articles—an ancient form of toothbrush, a knife, fork, or pick of bamboo, also a head of rice, the significance of which has long since been lost. The Shindori bore a box with a towel to dry the Emperor's hands.

The *uneme* had the honor to carry the food-mat for the goddess and another for the Emperor. A

third carried a box containing hashi of antique make, not unlike the sugar-tongs of the Western world. Primitive man was uppermost in the fifth *uneme*'s offerings—a box containing receptacles for food made of oak leaves. The container itself was of ancient form, a willow-box bound with tough vine, the lid being overlaid with oak-leaves. The use of these leaves for dishes dates back to the period before earthenware was known, when an agricultural people



THE SHINZA, OR GOD-SEAT

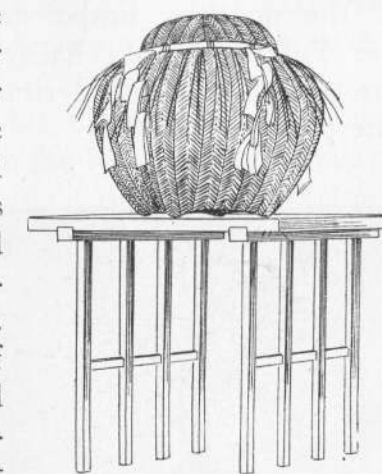
drank from cups of oak-leaves and ate from them. A box of steamed rice and millet was next carried in the food ritual; also one for fresh fish, sliced sea-bream, sea-ear, cuttlefish and salmon. Another box was for dried fish; and there was a box of fruit.

When the company of women food-bearers had passed, there came two ritualists carrying in their hands earthenware bowls of broth made from shellfish and seaweed. Two others carried empty wine-cups of earthenware, and then a series of eight-legged tables were borne along, one with jugs for broth, another for the black and white saké brewed at Kamo Shrine—eight for the Emperor and four for the gods. A table for kettles full of gruel made of rice and millet, and two men carrying tables bearing additional food for the Emperor completed the procession.

When the head of the procession reached the Yuki-den, the ritualist who held the stout stick acted as a herald, and cried out suddenly, "*Oshi!*"—a warning cry for all to hold their peace. When the Emperor made his entrance into the Daijo-gu, there was no disturbing announcement, but in the food ritual the meeting between the Emperor and the Sun Goddess was about to take place, and hence the cry of the herald.

The Emperor entered the inner chamber, and the Court musicians began to sing to the accompaniment of their instruments the calm, melodic measures of *Kagura-uta*. In the outer chamber waited the Grand Chamberlain and the Grand Master of Ceremonies.

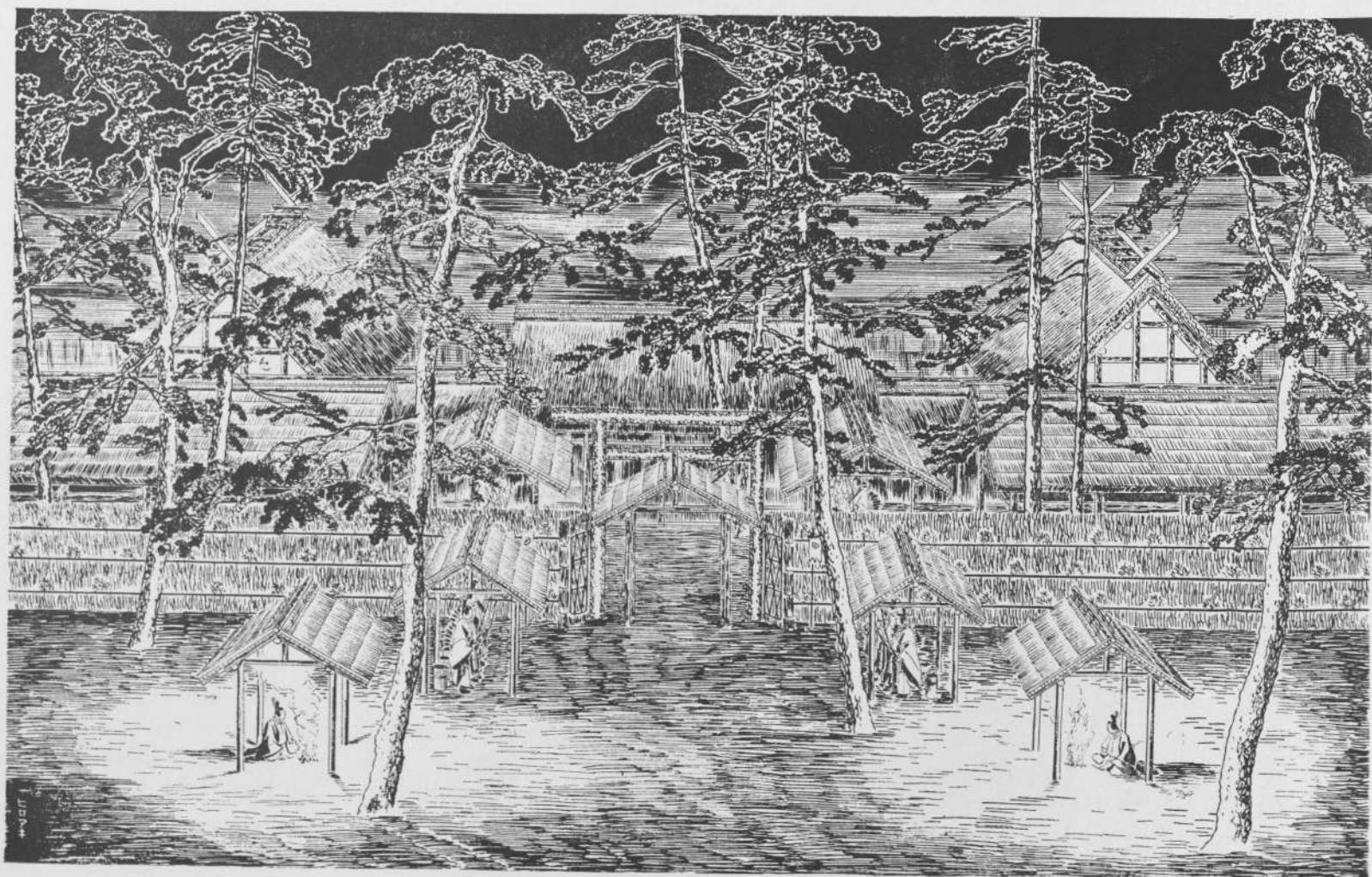
While the food offerings were being carried into the Yuki-den, instrumentalists and singers continued without cessation. Two hours were consumed in presenting the offerings. By the faint light of the black and white lanterns, the Emperor sat on a hard seat of matting and faced southeast in the direction of Ise Shrine, sacred to the Sun Goddess.



BASKET CONTAINING GARMENTS OF THE GODS



In this unadorned inner chamber, the walls hung with white hemp, and the curtain at the entrance of fine bamboo bordered with mulberry paper, it could be said with truth, "the shouting and the tumult dies." The demonstration which made known the conclusion of the Enthronement ceremony was broadcast to the ends of the earth, but here all pomp and pageantry were avoided. Nothing to divert the attention but the couch-throne of the early Emperors and their personal belongings. The white folded garment at the head of the couch, as though prepared for use, the willow box containing folded white silk, with some magical meaning attached to it that has been lost, both have been preserved through many Imperial generations. The plain folding fan and wooden comb wrapped in white paper waited for the unseen hands. At the foot of the couch was placed an uncovered willow box, and within was a pair of purple silk shoes, with a round design in white. All down the ages, these regal slippers have been placed beside the Imperial couch, waiting the owner. At the head of the couch, on each side, were baskets of woven bamboo, one for white silk, the other for coarse white hemp, encircled by straw fringe and cut paper, Shinto symbols of purity. Each was set on an eight-legged table. All seemed prepared for the spirits of past Emperors to manifest themselves. Without doubt, there is something in the theory advanced that at an early stage in its history the Daijo-sai was regarded as a communion between the new Emperor and the spirit of the previous Emperor. The entire set-up of the Yuki and Suki halls, with their two couch-thrones, their twofold ritual, lends support to this interpretation.



ENTRANCE TO THE DAIJO-GU, SHOWING THE ROOFS OF THE YUKI-DEN AND SUKI-DEN

After all the offerings had been made, the Emperor clapped his hands three times, and read a norito. To whom does the Emperor address this prayer? Opinion is divided: some say to the spirits of the Imperial ancestors. The belief is that the Emperor makes offerings to and communes sacramentally with the spirits of all the Imperial ancestors. Again, it is believed that the great god of the Daijo-sai is the spirit of rice, which associates the ritual with the primitive harvest rites all over the world.

But the popular imagination is stirred in the belief that it is the Sun Goddess, the Heaven-Shining-Great-Deity, that is the great god of the Daijo-sai, since the turning of the food-mats towards Ise in the Yuki and Suki halls is plainly a recognition of Amaterasu Omikami. Alone with the gods, spanning the vast arch of time, the head of a great nation thus took austere part in the strangest and most impressive religious and prehistoric ritual that has survived from primitive times.

After the prayer, the Emperor's food was brought in, and, holding the hashi in the right hand, the steamed rice and millet were eaten, after which the white and black wines were taken four times respectively. The offerings were then removed, the ritual in the Yuki-den concluding with the Imperial recessional at midnight. Beginning at two in the morning, the same ritual was carried out in the Suki-den, ending with sunrise.

Constructed but for the night, the Daijo-gu stands a brief time and is then burned up, not a trace remaining, to be rebuilt in every detail when, with the passing of years, the rites of the Daijo-sai must again be observed.

## THE CEREMONIES CONCLUDED AMID THE REJOICING OF THE WHOLE NATION



As the skies were paling from a star-lit grey into the rosier tints of the dawn on November 15, the Emperor emerged from the sanctified Daijo-gu and drove the short distance through the palace park to the gate of the main palace, the Kenrei-mon, and through that stately portal into the Imperial Palace. When the Emperor left Tokyo for Kyoto he stepped back into the days of Japan's medieval glory and splendor. As he passed through the Kenrei-mon into the Daijo-gu he slipped back into the days when the gods of old still walked this earth and the Emperor Jimmu became the founder of his line. From the moment that the sun dropped below the horizon in the west until it rose again in the smiling east His Majesty had kept the vigil with the gods and with the spirits of his Imperial ancestors. He had observed the rites of two thousand years ago, had gone through the simple yet solemnly impressive ceremonies which were first performed by Jimmu Tenno. The nation was hushed as it, too, kept the silent watch with its divine forbears.

The dawn came, and other duties, duties of this more prosaic modern world, demanded His Imperial Majesty's time and attention. He was as ready for them as he had been for the Daijo-sai. The robes of ancient cut and color in which he had communed with the gods were removed, and full dress military uniform was donned. He entered his carriage, and it rolled through the gates of the Omiya Palace for the short journey to the Kenrei-mon. Military and naval guards of honor, each man chosen because of his moral fitness, drew up to the salute as the carriage passed through the gates. It was, indeed, a return to another world and the guards symbolized it. Within the Daijo-gu, the world of Japan's past, the world of the gods from the Plain of High Heaven, the guards were clothed in the garments of centuries ago, armed with the bows and arrows and swords of other days, lighted in their world by the flickering flames of watch fires. Just outside the palace stood the guards of the present, men from every battleship in Japan's modern navy and men wearing the drab khaki uniform which modern warfare demands, while the glare of electric arc lights fell on them.

It remained for His Majesty to report his accession at the shrine of the great Sun Goddess at Ise, at the mausolea of his father and his most immediate grandfathers, at the Three Shrines in the Kyujo, the palace in Tokyo. It remained for him to entertain at banquets the foreign envoys and the greatest men and women of his realm. It remained for him to join with his millions of subjects in their joyful celebration of his Enthronement.

Three state banquets were held, the first on November 16 and the remaining two on the succeeding day, in the great banquet hall especially erected for the purpose, the Bugaku-den. More than a thousand guests, including the foreign envoys, were present at the first banquet, which was in Japanese style, the guests being served with the food and saké sent from all parts of the Empire as tribute to the Daijo-sai. They were presented with silver bamboos and plum blossoms, and the ancient dances Kume-mai and Gosechi-no-mai were performed, as well as a series of folk dances and songs based on the folklore of the Yuki and Suki districts. The Emperor read a message to his guests; the Doyen of the Diplomatic Corps, Dr. Wilhelm Solf, responded on behalf of the corps; Premier Tanaka responded on behalf of the nation. The second banquet was more of a family affair, there being only two hundred and fifteen persons present, they being the Imperial princes and princesses, high members of the nobility, the foreign envoys and a few high Government officials. Both food and music were in Occidental style, as was the case at the third banquet, held that night, when about three thousand guests attended. Silver cake boxes were presented by His Majesty to the guests at these two banquets.

The Emperor and his Consort left Kyoto the morning of November 19 for Ise, his first action after the completion of the principal ceremonies being to



WAITING JUST OUTSIDE THE KENREI-MON FOR THE IMPERIAL CORTEGE

hasten to the shrine of the Sun Goddess to inform her of recent events and to pay homage to her. This was followed by pilgrimages to the mausolea of Jimmu Tenno, of the Emperor's grandfather, great-grandfather and great-great-grandfather.

On November 26 the Emperor, preceded by the Kashiko-dokoro, began his return journey to Tokyo. The cortege differed from that of twenty days previous only in that this time the Empress was in a



second procession which followed that of the Kashiko-dokoro and the Emperor. Her own standard, a golden chrysanthemum on a maroon background, was borne before her, the first time it has been flown for the present Empress. Princess Chichibu and the other ladies of the suite were with the Empress. The cortege rested at Nagoya overnight, as had been the



SPECIAL SECTIONS WERE RESERVED FOR THE AGED

case in the journey to Kyoto, and arrived in Tokyo the afternoon of November 27.

The return to the Eastern Capital was quite as impressive as had been the departure. All the way from Kyoto to Tokyo millions of Japanese lined the railway tracks to witness the passing of the Imperial train and to pay reverence to the Kashiko-dokoro. As the train passed through Yokohama it was saluted by warships with twenty-one guns, and the Emperor's salute of one hundred and one guns was fired as he re-entered the Kyujo.

The brilliant sunshine of a clear November afternoon glittered on the gold of trappings and uniforms and was reflected by the bared steel of the guards of honor as the Imperial cortege wound its way from the massive Tokyo Station to the Nijubashi and over those bridges back into the Imperial Palace, the home of the Emperor. Thousands of people had stood in line or sat upon the mat-covered ground for hours in order to catch a glimpse of the Feather Carriage within which was the Kashiko-dokoro, and of their Sovereigns.

All was of the world today save the Feather Carriage and its bearers. The Yase youths who bore the brocade-covered palanquin on their shoulders were dressed as had been their ancestors in white garments over which were robes the color of the sun. They walked along at a curious gait, their straw-bound feet shuffling over the pavement of modern Tokyo to the same measure that the feet of the Yase-doji have moved for centuries. Ritualists in their ancient robes walked before and rode in the rear of the Kashiko-dokoro. It was a striking sight, and the contrast of this picture from out the nation's past with the tall buildings of the Marunouchi district and with the European uniforms, carriages and equipment of the procession caused the onlooker to catch his breath. Throughout the whole of the Enthronement cere-

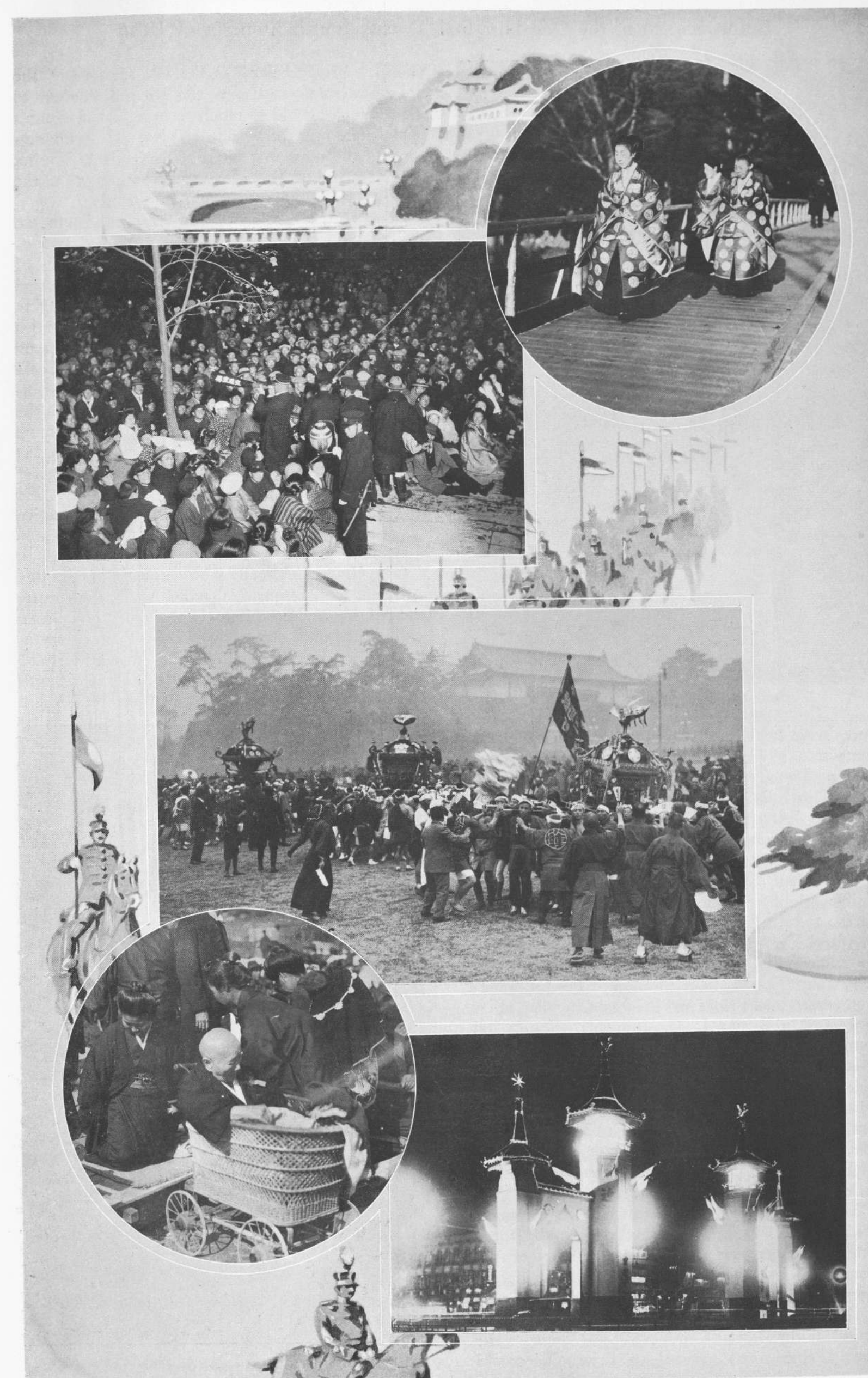
monies this interplay of the past and the present was an outstanding note and one that is, of course, intensely representative of Japan today.

No less representative of Japan was the reverence of the masses for their Ark of the Covenant as it was borne along the streets or conveyed by rail along the old Tokaido. In Kyoto, as the Imperial procession wended its way there arose a soft patter like the falling of leaves in the autumn. It was the threefold clapping of hands by thousands of devout Japanese worshipping the Kashiko-dokoro. In Tokyo the populace greeted it in absolute silence, bowing low as it passed and many undoubtedly murmuring prayers in their hearts, for it is only at the time of the Enthronement that the subjects of His Majesty are given the opportunity of thus worshipping the Sacred Mirror contained in the shrine.

On the night of November 28 ritualistic music was played and sacred dances performed before the Kashiko-dokoro, now returned to its shrine in the Tokyo Imperial Palace. The following morning Their Majesties proceeded to the Tama Mausoleum, the tomb of the late Emperor Taisho, and on November 30 the Emperor worshiped at the Shin-den and the Korei-den in the palace precincts, thus completing the formal Enthronement ceremonies which have covered a period of nearly two years. The Minister of the Imperial Household and the Chief Librarian of the Court registered this fact in the Imperial Record on November 30, officially entering at the same time the completion of the Sokui-rei on November 10 and the Daijo-sai on November 14-15.

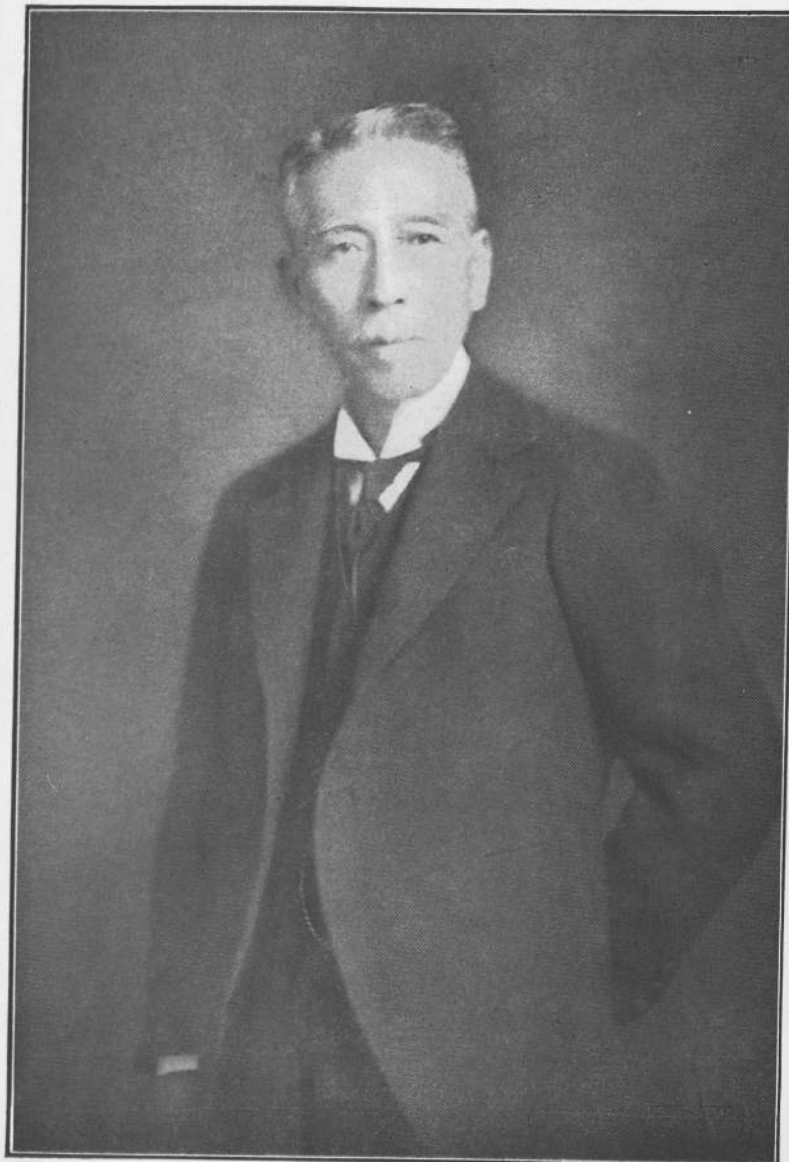
In Tokyo, Kyoto and Nagoya thousands upon thousands gathered to witness the Imperial cortege and lined the streets for hours on end. The route was roped off a distance of about a half-mile on either side, and this space was enclosed several hours in advance of the passage of the Emperor. Thousands of persons, as many as the space would accommodate, crowded into this enclosed area and waited there for hours, many watching throughout the night. Special places were reserved for the aged and for representatives of various organizations. Straw matting was stretched on the sidewalks or the ground, and some caught cat-naps from time to time. A survey of the crowds revealed young and old, men, women and crying babies so closely packed that it was impossible to move among them. Once established in a place one was anchored for good. The crowds everywhere were quiet and orderly, and quite evidently felt the solemn significance of the journey of the Kashiko-dokoro and Their Majesties to the formal Enthronement and to the mystic communion with the gods.

Tokyo and Kyoto were decorated as they have never been in modern times. Gay bunting was stretched everywhere and the Sun Flag fluttered at every door. Memorial arches and gates had been put up at numerous places, and the electrical illumination at night presented a magnificent sight. Lantern processions were frequent, and, following the Enthronement, the people of Japan abandoned themselves to the spirit of gaiety and happiness. Folk



TWO COURT LADIES IN CEREMONIAL DRESS; THOUSANDS WAITED THROUGHOUT THE NIGHT TO SEE THE IMPERIAL CORTEGE AT DAWN; PORTABLE SHINTO SHRINES BEFORE THE TOKYO PALACE DURING THE ENTHRONEMENT FESTIVAL PERIOD; WAITING TO SEE THE EMPEROR PASS; THE ENTHRONEMENT GATE BEFORE KYOTO STATION





BARON TAKUMA DAN

dances were held in all cities and towns and in the countryside. The nation rejoiced and made merry as it had not done for years. Municipalities had formal celebrations following the principal ceremonies, that at Tokyo being set for December 13 and Their Majesties graciously passing along the Ginza and the main streets on their progress from the Imperial Palace to Ueno Park that as many of their subjects as possible might glimpse them. The mayor read an address, and the Emperor responded with an Imperial rescript, the first time that a rescript has been granted to a municipality.

Premier Tanaka, in celebration of the Enthronement, entertained Prince and Princess Chichibu, other Princes of the Blood, Government officials and prominent Japanese, the diplomatic and consular corps and the foreign correspondents at his new official residence, the guests numbering nearly four thousand. Court dancers, the same who danced at the Enthronement banquets in Kyoto, performed the Taihei-raku and the Sansen-raku. A buffet supper followed, at which the Premier made a short address and then led in three banzai for the Emperor.

In honor of his Enthronement, the Emperor raised two peers, created four new barons and granted numerous decorations. The Grand Cordon of the Imperial Chrysanthemum with Collar, the highest decoration ever accorded to a subject and held only by the venerable hero Count Heihachiro Togo, admiral of the fleet and formerly Lord Tutor to the Crown Prince, was granted to Prince Kinmochi

Saionji. Prince Saionji is the sole survivor of the Elder Statesmen, or Genro, the group of advisers to the throne who did so much to bring Japan from a feudal state into the world of today. He is unquestionably the most influential subject in the Empire, and the record of his services to his Sovereign and the State is too well known to require reiteration.

The Grand Cordon of the Chrysanthemum, an exceptionally high decoration, was awarded two of the men who have served Japan well in councils of war, they being Marshal Count Yasukata Oku and Admiral Count Gombei Yamamoto. Count Oku, who was formerly Chief of the General Staff and a member of the Supreme Military Council, won distinction in the Saigo Rebellion and covered himself with honor in both the Sino-Japanese and Russo-Japanese Wars. Count Yamamoto, a retainer of the Daimyo of Satsuma, fought for the Imperial cause at the time of the Restoration. He was one of the first graduates of Japan's naval academy, but his career has been that of a statesman as well as a warrior. He has frequently been dispatched to Europe and America on special missions, and has twice been appointed Minister President, or Premier, of the Empire.

The Grand Cordon of the Paulownia was granted to five men: Marquis Nagakoto Asano, the former feudal lord of Hiroshima, is the only living man holding the junior first grade of Court rank. Viscount Kentaro Kaneko, a Privy Councillor, is a graduate of Harvard University and has long been identified with activities promoting friendship between the United



COUNT SHIMPEI GOTO



PRINCE KINMOCHI SAIONJI

States and Japan, and was dispatched to Washington at the time of the Russo-Japanese War. He has served as a Minister of State. Viscount Eiichi Shibusawa, known as "the grand old man of Japan," has likewise been closely identified with the promotion of American-Japanese relations. His life goes back to the days of the Tokugawa Shogunate and the stirring times of the Restoration. He was one of the pioneer financiers of Japan and occupies a high place in the financial world today, although he has retired from active business. Mr. Reijiro Wakatsuki is an adviser of the Minseito, and was Premier immediately preceding Baron Giichi Tanaka, having previously served in the Cabinet. Baron Gonsuke Hayashi is one of the outstanding diplomats of the Empire, having served in a number of countries, notably at the Court of St. James.

The Order of the Sacred Treasure, first class, was granted Mr. G. Kasuya and Admiral T. Sato. Mr. Kasuya was formerly speaker of the House of Representatives, and Vice-Admiral T. Sato, now on the retired list, is noted throughout Japan for his religious zeal, he being an adherent of the Nichiren sect of Buddhism.

Dr. Nagaoka, Ambassador to Berlin and a diplomat with a distinguished career, and Dr. K. Miyairi, a professor in the medical college of the Kyushu Imperial University, were granted the Order of the Rising Sun, second class. The Order of the Sacred Treasure, second class, was awarded to three of the outstanding figures in Japan's journalistic

world, they being Mr. R. Murayama, publisher of the Tokyo and Osaka Asahi Shimbun and formerly an M.P.; Mr. H. Motoyama, president of the Osaka Mainichi and Tokyo Nichi Nichi; Mr. I. Tokutomi, proprietor and chief editor of the Kokumin, member of the House of Peers and one of the most influential essayists and noted historians of the present day.

Promotions in the peerage were confined to two men, Viscount Shimpei Goto and Viscount Keigo Kiyoura, both of whom were made counts. Count Goto is probably better known abroad than any other Japanese in public life. Educated to be a physician, he was appointed sanitary commissioner at the time of the Sino-Japanese War, and from that post moved over into the political world. He has been the civil governor of Formosa, president of the South Manchuria Railway, twice Minister of Communications, Minister of Home Affairs, Minister of Foreign Affairs and mayor of Tokyo. He is a member of the House of Peers, and from time to time gives advice as to the public welfare. He is, or has been, connected with movements and associations too numerous to mention and is one of the outstanding men of the nation.

Count Kiyoura has risen from a school master to the Premiership, he having formed a cabinet early in 1924. He had previously held a Cabinet portfolio twice, once as Minister of Justice and once as Minister of Agriculture and Commerce. In 1906 he was appointed a Privy Councillor, and he served as vice-president of the Privy Council during the closing years of the powerful Prince Yamagata's life. Upon the death of that Elder Statesman Count Kiyoura succeeded to the presidency of the council, a post which he resigned in order to accept the Premiership.

Four new barons were created, one of them being a business leader, another an educator, a third a naval officer and the fourth an army aviator. It had been generally expected that the higher honors would be much more widely extended, but the Premier refused to make political capital of recommendations to the throne for peerages.

Dr. Takuma Dan, now Baron Dan, is well known and highly esteemed in financial and business circles the world over. He is the Senior Managing Director of the Mitsui Bussan Kaisha, the holding corporation of the combined Mitsui interests. He is also the head of the Mitsui family corporation. He has, however, not confined his interests to the firm with which he is so prominently identified but has given liberally of his time and efforts to practically every movement for the economic betterment of Japan and international relations. The honor conferred upon him has met with nation-wide approval as a well deserved recognition of the high services which he has rendered. In recent years he has headed economic missions abroad. He is president of the Industrial Club, honorary vice-president of the America-Japan Society and an officer and director in many corporations. As a youth Baron Dan was sent by his feudal lord to the United States for education, where he graduated from the Massachusetts Institute of Technology. On his return to Japan he taught English in the Japanese



schools for a time. Later he held various Government posts. He was prominent in the management of the Miike coal mines which were purchased by the Mitsui interests, since which time he has been identified with this large corporation which he now directs. The advancement to the post he now holds has been attained through merit. His career has been characterized by extreme modesty. Baron Dan is a conceded connoisseur of Oriental art and is an authority on the subject, especially as it applies to the paintings and sculptures of the old periods. His only son, Mr. Ino Dan, is lecturer on Oriental art at the Imperial University.

Baron Dr. Shosuke Sato is also the graduate of an American institution, having received the degree of Ph. D. from Johns Hopkins University. He has also studied in Germany. He has been president of the Hokkaido Imperial University at Sapporo ever since its creation. He was American exchange professor in 1914, and in 1924 was accorded ministerial rank.

Baron Colonel Y. Tokugawa is a member of one of the branches of the illustrious Tokugawa family which formerly held the Shogunate. As an army officer he early took an intense interest in aviation and is one of the pioneers in this field.

Baron Admiral G. Yamashita, supreme war councillor, is a graduate of the naval academy and has had an exceptionally distinguished career in this branch of Japan's fighting services. He was made commander-in-chief of the First Fleet in 1918, and was chief of the Naval Board from 1920 to 1924.

In addition to these high honors, many lesser ones were extended. Men and women, both foreigners and Japanese, whose service has been outstanding were granted cups bearing the Imperial crest. Such persons were chosen from all walks of life. Japan is a land where the aged are honored in a unique way, and the Empire was searched to find all men and women more than eighty years old. To those more than a hundred years old, a gold cup bearing the chrysanthemum crest was given, to those more than ninety, one of silver and to those more than eighty one of lacquer. In all, more than a half million cups were given to the aged. His Majesty's consideration and graciousness extended even to the offenders against the state, and special pardons, commutation of sentences or restoration of civil rights were extended to two hundred and twenty-four thousand prisoners and former prisoners. The Ministry of Education and other Ministries chose this occasion for awarding those in their employ who were especially meritorious. Even the train crews which handled His Majesty's train were remembered with gifts of money. The Emperor donated from the privy purse a million and a half yen for the relief of the poor. Seven Shinto shrines under government jurisdiction were raised in rank.

Gifts from foreign nations and foreign rulers, from municipalities and from numerous sources were made to the Emperor. His Majesty granted donations to the municipalities of Kyoto, Nagoya and Tokyo, the three cities most closely connected with the ceremonies.

Surrounded by Princes of the Blood, the General

Staff and the Cabinet, the Emperor reviewed the Imperial Military Defense forces at the Yoyogi Parade Ground on December 2 as the first act of public and national duty following the completion of the Enthronement ceremonies. Troops from every prefecture and every colonial territory in the Empire, as well as units from all divisions of the land fighting forces, were marshalled on the field for the review.

Amid them the Emperor first rode to review the ranks and then sat on horseback with the Princes of the Blood while the forces went past. Prince Chichibu, however, took his place with the Azabu regiment and tramped by with the regular infantry troops, saluting the Emperor. The military attachés of the foreign Powers, eleven of them, rode behind and later stood in a single line near the Emperor, wearing the varied colored uniforms of their respective ranks.

Through the dark fog which lay over the grounds and under the ominous sky, the masses seemed to marshal out from a wall of lead to parade momentarily past the reviewing stand where they saluted and then to melt back again into the endless mass of grey sky, brown earth, metal-lined figures and lead. Later in the review, the picture changed and instead of masses of men, strange mechanical equipment rolled by shaking the earth on the huge treads and wheels which bore it. Tanks, heavily armored, rumbling caterpillar trucks pulling field guns, field radio equipment, and gas carriers featured in this.

The review, which occupied nearly four hours, was in two parts. In the first the Emperor inspected the forces and in the second they passed in review.

The bulk and pride of the Imperial Navy, a grisly armada of one hundred and eighty-six fighting ships, hoisted its full array of flags and loosed its guns off Yokohama harbor on December 4 in exhibition of its strength before the Emperor and in tribute to the culmination of the ruler's recent Enthronement. Ships and craft of every strength from giant airplane carriers bearing in their holds half a hundred scourgers of the skies, to slender, rolling cylinders of steel which drive their missiles from underneath the sea, were gathered at the port for the review.

A brilliant winter sun poured down over the great armada during most of the review, which lasted from nine o'clock in the morning until two o'clock in the afternoon. Its strong light fell full on the hundreds of blazing naval flags with their radiating rays of red, was caught in the flying foam and shimmered on the water, turning the six-mile wide area in which the ships were drawn up into a vast stretch of bobbing, glistening steel and scarlet movement. West of the scene over the distant outlines of Yokohama, where tens of thousands followed the action, Mount Fuji towered in a crystal cone of snow and serenity, a striking contrast to the livid panorama of review.

Into this scene where the ships were in eight rows, stretched mile on mile out to sea, the ruler came in a procession of four warships, aboard the battle cruiser Haruna, surrounded by a colorful assembly of Princes of the Blood, admirals and officers of the navy, the foreign diplomats and the naval attachés of the Powers. At the topmost point of the ship, his crimson



THE EMPEROR AT ISE; PRINCE AND PRINCESS CHICHIBU AT KYOTO; A DUTIFUL SON; THE IMPERIAL MESSENGER DISPATCHED TO THE SUMIYOSHI SHRINE, OSAKA; ALL JAPAN SHOUTS "BANZAI!"; MEMBERS OF THE CABINET AND THEIR WIVES IN CEREMONIAL COSTUME



flag of commander-in-chief of the Imperial forces emblazoned with the sixteen-petalled chrysanthemum was flown in the wind. The procession steamed amid the assembled craft for more than an hour while bugles sounded, thousand of voices in the crew marshalled on the decks of each ship were lifted against the wind in shouts of "Banzai!" and naval bands played martial music.

The fleet stood ahead in a great square approximately six miles each way, the eight lines in which it was drawn up, running east and west. The four vessels in the Emperor's line were drawn up north and south across the heads of all lines. The largest vessels, the battleships, the airplane carriers and the first class cruisers were at the heads of the lines. The fighting ships made up the first six lines and then came the line of foreign ships, headed by the United States cruiser Pittsburgh, flagship of the Asiatic squadron; then the British vessels Kent, Suffolk and Berwick in order, the French cruiser Jules Michelet, the Dutch gunboat Java and the Italian warship Libia. Beyond these was a line of merchant marine vessels not included in the number of fighting craft. With them included, the total fleet under review numbered two hundred and four vessels.

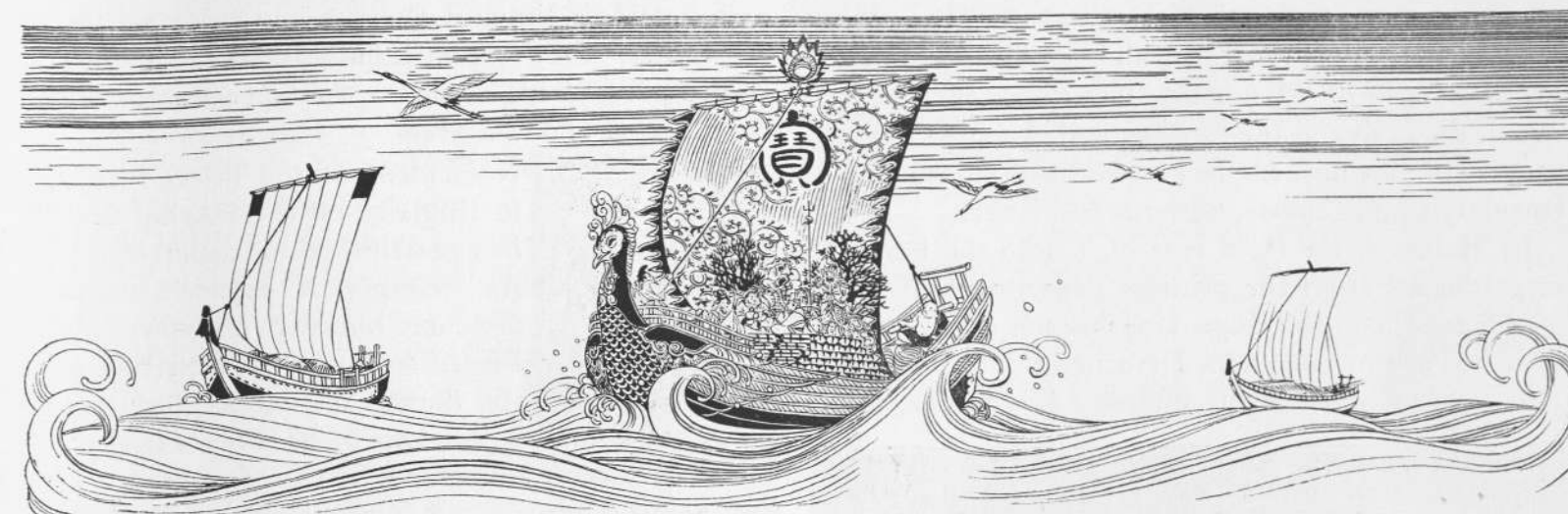
More than twenty thousand members of the Reserve were reviewed by His Majesty in front of the palace, and more than four thousand Boy Scouts.

Throughout the length and breadth of Japan, Enthronement memorials of one kind or another have been observed. In some cases they have taken the form of the erection of public buildings, of the creation of a hospital or school, of the holding of exhibitions. Several villages in the northern part of the country observed the Enthronement period by abstention from all liquor. An Enthronement medal was issued for the public and sold into the millions. There were three special issues of postage stamps, one for the Enthronement on November 10 and one each for the military and naval reviews on the days they were held. Nearly every patriotic organization in the country has composed an Enthronement song. The Shinto shrines report a great increase in the number of marriages, many young people desiring to seize this auspicious occasion to celebrate their wedding.

But two persons, the Emperor and the Premier, took part in the Enthronement ceremony on the afternoon of November 10, but the Premier represented the entire nation in his person. Certain it is that the people of Japan, from the highest to the most humble, felt the spiritual significance of the Enthronement and rejoiced with their Emperor in his ascension of the throne of his fathers and in the celebration of these ceremonies with their roots in a past so distant that it can scarce be distinguished and with their topmost branches in the modern industrial world.



JAPAN'S YOUNGER GENERATION LUSTILY SHOUTS "BANZAI!"



## CONSIDERATION OF OTHERS IS THE OUTSTANDING TRAIT OF HIS MAJESTY

By COUNT YOSHINORI FUTARA



HE Emperor of Japan was born at ten-past ten on the night of April 29, 1900, in the Aoyama Detached Palace. The day had been a cloudless one, and that night the dark shapes of the pine trees in the garden lay reflected on the surface of the lake which glimmered wanly under the pale light of the vast canopy of star-studded sky which stretched overhead.

On the fifth of the next month, which is the day of the Boys' Festival throughout Japan, the Grand Chamberlain, at that time Prince Sanenori Tokudaiji, received orders from the Emperor Meiji to name the little Prince "Michi-no-Miya Hirohito." After most careful consideration Prince Tokudaiji and Count Mitsuaki Tanaka, then Minister of the Imperial Household, entrusted Count Sumiyoshi Kawamura of the old Kagoshima clan with the bringing up of the future heir to the throne. Count Kawamura went to every length to fulfill his mission, even abandoning his own hobby of hunting that all his thought and energy might be devoted to the Prince.

Upon the death of Count Kawamura in 1903, the Prince left Count Kawamura's residence in Azabu where he had been living and entered the Imperial Palace. Prince Kido was in charge of his affairs for about a year, after which Mr. Kinsaku Maruo, chamberlain at the Aoyama Palace, was selected for this post. In 1908, at the age of eight years, the Prince entered the Peers' School, the principal of which was then General Nogi, and it was to this hero of modern Japan that his education was entrusted. Among his classmates were Prince Hirohito Kacho and Prince Kunihiisa Kuni. He was in the habit of walking to school daily, leading his two younger brothers, Princes Chichibu and Takamatsu, by the hand. At school he called General Nogi "Incho Kakka" (Sir Principal). Whenever a fellow-student was absent from the class, the Prince was first to inquire after his health.

At that time the Prince's day began at six in the morning. After rising, he repaired to the Gyohai-noma, or Chamber for Prayer, where he first prayed in the direction of the Ise Shrine, then toward the Emperor, his grandfather, and the Empress. This accomplished, he turned to his own father and mother to pay them his respects, and not until after this ritual had been gone through did the young Prince break fast. In the evening he was in bed by eight o'clock.

He was very apt in all his studies, but took a special interest in natural history and in the collecting of specimens which he would classify and arrange. His desire for knowledge was always keen. Once at the Imperial summer villa at Numazu the Prince espied a war memorial and immediately took out his notebook and copied down the easier Chinese ideographs. It need not be said that he learned the Chinese ideographs easily and correctly during his primary school days. The startling accuracy of the young Prince's memory was well known to everybody. Not only were his lessons well learned, but on many occasions he recalled in detail conversations which he had held some time before. His creative powers were also well developed, as was shown early in his primary school days when, after having read one of Aesop's Fables, he fashioned similar stories for himself. The theme of one of them was a dace which was in great peril because it had sprung out of the water. A frog came along and took pity on the poor fish, helping it back into its native element again.

The Prince began to keep a diary very early in life in which he recorded all incidents which caught his fancy. He began writing in his diary daily from the third year of Taisho, and has continued the practice ever since. Photography was another of his hobbies. He always had his camera near him on all school outings or other special occasions, and took many pictures, some of which he used to illustrate his diary.

The Prince also took an interest in all sorts of sport, and was very fond of the games he played with his classmates in his primary school days. Later he



took up Japanese fencing, riding and gymnastics. He was very fond of legends and children's tales, especially those of Momotaro, Urashima, the battle between the crab and the monkey and Æsop's Fables. For indoor pastimes he had many games, such as elementary *shogi* (chess), billiards and others.

In March of the third year of Taisho the Prince was graduated from the primary department of the Peers' School, and the Togu Gogakumon-dokoro was established at the Takanawa Detached Palace that he might further continue his studies. His father, the



HIS IMPERIAL MAJESTY THE EMPEROR

Emperor Taisho, appointed Admiral Togo as chief of this establishment, and thus the Emperor came under the influence during his youth of the two greatest heroes of his lifetime.

During his studies at the Gogakumon-dokoro the Prince was fond of writing speeches. For subject-matter he usually chose the lives of great men, of both the East and West, concerning whom he would express his own views and opinions. Those who had the honor of hearing him deliver these speeches were greatly impressed by his splendid bearing and delivery and by the superiority of his composition. It was about this time that his instructor in history asked him which one of all the events in Japan's long history had made the deepest impression upon him. The Prince immediately replied that it was the action of the Emperor Kameyama who, at the time of the Mongol invasion, prayed at the Ise Shrine that his life might be sacrificed if it would save the Empire. Upon being asked his favorite poem he replied that it was the poem in the *Raiki* which reads "Nichi getsu ni shisho

nashi" ("The light of the sun and moon withhold no favors; they shine equally upon all"). The Prince pursued his studies at the Gogakumon-dokoro for a period of seven years.



n incident of the Prince's voyage to England on the warship Katori in 1921 showed his resourcefulness. At Singapore a Japanese resident presented him with a monkey. The Prince was pleased with the gift, and during the day let the monkey play about on the deck. One of its favorite tricks was to loosen screws and hide them in its mouth. One day a sailor saw it put a screw in its mouth and endeavored to obtain it. He tried all sorts of schemes, but the monkey remained obstinate and refused to yield up its loot. Just then the Prince happened to pass and noticed what was taking place. He smiled and asked what his pet had done now. The sailor told him.

The Prince bent down trying to get hold of the source of the trouble, but the monkey was not to be caught. At this the Prince asked the sailor to bring him a cube of sugar, which he held out to the monkey. Liking the sugar better than the screw, the monkey dropped the latter. Picking it up, the Prince turned to the sailor, who stood rooted to the deck at attention, and said: "The monkey doesn't realize that it is doing any mischief. When it takes a screw again, give it something as a substitute which it likes more and do not try to obtain it by force."

Several times during the voyage motion pictures were shown to make the evening pass pleasantly. Each time the crew and we who were in attendance upon the Prince were permitted to see the pictures with him. Motion pictures were shown for the first time after sailing from Hongkong. The captain of the ship, thinking it would not be right to have the sailors approach the Prince too closely, had them sit a little distance away on the deck. It was then that the Prince showed his democratic spirit.

Upon taking his place he immediately noticed that the sailors were in very cramped quarters and asked that they should approach closer to him and so be more comfortable. This was done. A few minutes later the Prince noticed that the sailors in the rear could not see well because of those in front of them, and he gave orders that those in front should take lower positions, himself setting the example by bending forward on his knees. Who among all the sailors present will forget those words and that action!



HE reader must by this time have received a fairly good idea of the general character of His Majesty. I now wish to bring up a few instances in his daily life which have struck deep into the minds of those who are in attendance upon him.

One thing which never fails to impress those who have been in His Majesty's presence is his utter tranquillity of mind. Like the grass which grows in the fields in the springtide, his life has never been

bound or hampered but allowed to grow healthily in all directions. We have never yet heard him say anything which seemed irrational, nor has he asked us to do anything which was too difficult to perform. But at the same time he expects the same thing from us, and if we say anything which seems illogical he will not rest until he has probed it to the bottom.

At the time of the Great Earthquake and Fire in 1923 the Emperor, then the Prince Regent, was in his palace busy with affairs of state. As soon as the magnitude of the disaster and the extent of the damage had been reported to him, his first words were: "Some drastic measure for succoring the victims must be carried out at once." At the time General Fukuda, in charge of the martial law zone, was called into His Majesty's presence twice daily, at ten in the morning and again at eight in the evening, to report the state of affairs and the progress of relief work. A little later, as people still remember, a terrific storm swept over the city, or what remained of it. As the wind and rain increased the Prince Regent asked about the people housed in miserable barracks. Next morning when the Grand Chamberlain came to him His Majesty requested him to go to the Minister of Home Affairs and ask how the people in those poor buildings had fared during the night, but to do so in an unofficial capacity as an official inquiry would bring about a great deal of trouble for the already over-busy Ministry. Shortly after the earthquake struck the Prince Regent thrice rode out into the terrible dust and ruins of the city to see with his own eyes the extent of the damage to his capital.

The Emperor neither drinks nor smokes. As far as we have been able to observe, this is not due to the fact that he is a teetotaler by nature but because of the ruling principle of his life, which is that his life should be as simple as he can make it, and that nothing unnecessary should enter into it. This rule he carries out at all times.

As the late Emperor Taisho's illness became increasingly serious, there was a time when his pulse suddenly slowed down and Grand Chamberlain Iriye thought it advisable to send word of this to the Prince Regent. The Prince immediately came from an adjacent palace, and sent word to Prince Takamatsu also, who was at that time at the Yokosuka naval base. This was a source of great anxiety to the Prince Regent, and he asked several times whether his brother had arrived, thereby showing his deep feeling for his brothers as well as his parents. As Taisho Tenno's condition grew more serious the present Emperor was ever at his bedside, although at the same time he looked after affairs of state. This caused his own health to become a matter of anxiety to those around him and to the nation as well, and he was advised to take a walk along the beach at Hayama for at least twenty or thirty minutes a day lest he should fall ill himself. To this the Prince Regent replied: "What if something were to happen while I was taking a walk? At such times as this even seconds may make a great difference." Until the very end he refused to take a walk, contenting himself with a sun bath in a corner of the gardens. Even then he sought some way in

which the Emperor's condition might be reported to him more quickly. It is with deep regret that I record that, even with all the precautions taken, the death of His Majesty's father occurred before His Majesty could reach him.

The tender sentiments which the Emperor cherished for his father may be seen in the following instance. At the time of Taisho Tenno's illness, the detached palace at Hayama had not been completed. The main building was still under construction, and it was in the building intended for Prince Sumi's



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occupation that the Emperor Taisho's death occurred. The buildings were not all completed until that November, and by then the late Emperor's condition had become too serious to move him into the new palace. The Crown Prince deeply regretted this, and when Taisho Tenno's spirit had at last departed this earth it was the newly ascended Emperor's express wish that his remains be taken to the new palace which he had not been able to enjoy during his lifetime but thus he would not leave Hayama before passing through the portal of the palace which he had wished to make his home.

During his father's last illness the Prince Regent expressed his intention of attending the formal opening of the Diet, as the event was of great importance to Japan. The day set was December 26. The original plans for the Prince's attendance were that he should leave his father's bedside at Hayama in the morning, go to Tokyo by special train and then go to the Akasaka Detached Palace to change into full military uniform, proceeding from the palace to the



Diet building. The Prince saw that much time could be saved by eliminating the trip to and from the palace, and gave orders that he would change into uniform while still aboard his train and so be able to go directly to the Diet from the station. This trip was never made. On the day before His Imperial father drew his last breath.



HE Emperor goes through a strict routine every day. He is up at six in the morning, and, immediately after his toilet, enters the Gyohai-no-ma, or Chamber for Prayer, where, with the Empress, he prays to the Ise Shrine and then to the mausoleum of his father. This completed, he partakes of his breakfast. His Majesty then goes through the morning newspapers. He reads not only Japanese news but carefully follows foreign dispatches, and many a time has called upon his advisors for explanations of certain points. He pays a great deal of attention to international affairs. He reads not only the papers published in Japan, but those from Korea, Formosa, Saghalien, Manchuria, Europe and America are to be found on his desk as well. After this he attends to affairs of state.

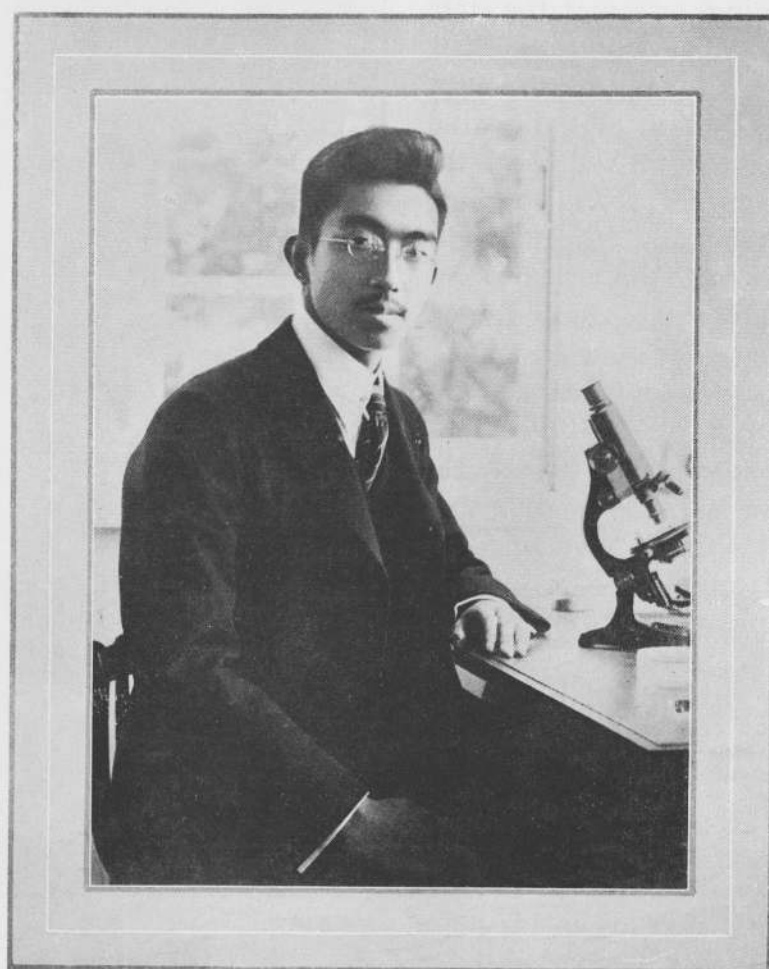
On Wednesday he attends the Privy Council. On other days he gives audiences to foreign ambassadors and to Japanese officials, both civil and military, who are going abroad or who have just returned home. At noon he takes his midday meal, following which there are more state affairs to attend to. This is varied by more audiences, by reading and by exercise. There are times when he takes lunch or dinner with some of the higher officials or members of the diplomatic corps. At such times he pays great attention to what they have to say on the affairs of which they are in charge.

The Emperor is widely read, but he takes an especial interest in books dealing with geography and history. He has always taken a keen interest in zoology and botany and often has specialists in those lines come to answer questions which he propounds.

His Majesty has very fixed views regarding exercise. While Crown Prince he once told Count Makino that he considered golf and tennis superior to other sports. Golf, he said, required the greatest concentration when one was about to drive off, while tennis demanded rapid activity of both mind and body. The Emperor looks upon athletics not only as

healthful but as affording spiritual training as well. Besides golf and tennis, the Emperor is also fond of riding, ski-ing and swimming.

As soon as the day's exercise is over His Majesty takes his bath, and after that is again at affairs of state until six o'clock. As a general rule the Emperor takes his evening meal with the Empress and their daughter, Princess Teru, but at times he eats alone because of the pressure of state business. After dinner he either reads or talks with the Empress, his daughter and those in close attendance upon him. This is one of the happiest times of the day for him, but even then he is always ready to listen to affairs which demand a quick decision. Before going to bed he writes the day's events in his diary, and is in bed by ten or ten-thirty.



THE EMPEROR A SCIENTIST

In spite of his great activity the Emperor manages to find time to listen to lectures on subjects which interest him. Regular lectures are given every Tuesday, Thursday and Friday morning, which deal with politics, diplomacy, the army and navy, and the Chinese classics. In addition, every Monday morning a specialist comes to speak on some particular subject, such as economics, law, social problems, philosophy, literature, history, geography, ethics, farming, industry or art. Just at present he is listening to a series of lectures by Professor Mikami on the Meiji Restoration. It is also the Emperor's habit to invite prominent men to come to talk to him in the afternoon whenever he has the

time. He recently invited Ambassador Matsudaira and requested information of his impression of the latest developments in the United States.

I wish to add a few lines more on His Majesty's hobby for natural history. In the grounds of the Akasaka Detached Palace stands a simple wooden building which is the Emperor's laboratory. Here His Majesty goes to continue the study of his favorite subject. A part of the building is partitioned off for conducting chemical experiments. There is a nursery for seedlings, a little hothouse containing rare plants ranging from large ferns down to minute bacteria which are on the border line between plant and animal life, a place for water plants and an aviary with many species of birds. It is a well known fact that the Emperor has a paddy-field in the palace gardens and that he follows the rice crop with interest, experiencing with his subjects the hardships of actually raising rice oneself.

## ENTHRONEMENT CEREMONIES REFLECT THE PASSING CENTURIES IN JAPAN

By DR. MASANAO SEKINE



THE history of the Enthronements of the Emperors of Japan goes back to the legendary age, the twilight of the gods. The Imperial ancestress, the Sun Goddess, handed her grandson, Prince Ninigi, the Imperial regalia and commanded him to govern the land of the gods. The oldest records, preserved by tongue and pen, thus relate the command of the Sun Goddess to the Prince:

"The Luxuriant Land of Reed Plains is a land over which our descendants shall rule. Do thou, Imperial Grandson, go and rule over it; and the Imperial succession shall continue unbroken and prosperous, co-eternal with Heaven and Earth."

Handing Prince Ninigi the Three Sacred Treasures, the Mirror, Sword and Jewel, comprising the Imperial regalia, the goddess commanded him to keep them in his palace close to his person, and to think of her when he regarded the Mirror, for it represented her spirit.

Prince Ninigi descended from the Plain of High Heaven in Hiuga, the "Sun-facing" province. Here he came into conflict with the chiefs already in possession of the land, and it was his grandson, the Emperor Jimmu, who subjugated the aboriginal tribes and possessed the land. Jimmu thus became the first Emperor of Japan. He settled in the region called Kashiwabara, in the province of Yamato, where, in accordance with the instructions of his celestial ancestress, he built himself a palace, in which he enshrined the Three Sacred Treasures he had inherited, and worshiped the eight gods of heaven and earth, the protectors of the country.

Thus the Emperor dwelt in the same house with the Sacred Treasures, the symbols of his sovereignty. This abode, the records say, was nothing more than a rude shelter, the floors of beaten earth, with raised alcoves for the couch and throne of the ruler.

Certain heads of tribes took part in the early enthronement ceremonies—one had charge of the regalia, others read prayers to the gods, still others and their families furnished the guards who were stationed at the gates, armed with halberds and shields. With such rude dignity was the ancient place of enthronement encompassed.

Generation after generation, these ceremonies were carried out, the Mirror, Sword and Jewel being placed in the Takamikura, or High August Seat, the couch and the Imperial throne. Hence the regalia and the throne have been inseparable throughout the centuries, playing a most important part age after age in the turmoil of war and quiet life of peace, taking on in modern times greater detail and significance.

After the simple ceremonies which marked the ascension and Enthronement of the early Emperors, a great change came about in the Nara period. The culture of Korea and China began to filter into the land, and the remarkable influences emanating from the continent were clearly shown in the reign of the Empress Suiko, the thirty-third ruler. The head-dresses worn at the courts of Korea and China were introduced. Not only did the doctrines of Buddha obtain a hold upon the people, chiefly through the influence of the Court, but in material things foreign influence was manifest. Chinese architecture transformed the simple palace buildings. Heian Shrine, in Kyoto, with its imposing gates, spacious courtyards, and roofed corridors, remains to testify to the splendor of the ancient Imperial residences, for this shrine, the admiration of the modern visitor, was erected on the model of the Imperial Palace and is one of the most resplendent in the city of Kyoto which is becoming more and more modernized in appearance but which zealously treasures all of its ancient traditions.

The Empress Kogyoku had a palace constructed with four towers, the roofs of which were green, the pillars red. Hitherto, the rulers had lived in buildings of plain, unadorned wood, the roofs thatched with *miscanthus*, no stone or tile being used.

Even as the costumes and buildings were transformed, so were the etiquette of the Court and the ceremonies attending the Enthronement.

During the brief period of the Nara era, lasting from 710 to 794, the Court ceremonies became fixed and permanent. An idea of the pageantry of an enthronement has come down, in which the rehearsal was, as it still is, a prominent feature. The rehearsal was held some days in advance, when there was a close inspection of the costumes to be worn. At dawn, banners were hoisted in the courtyard of the palace, decorated with designs of dragons in blue, tigers in white and other heraldic devices. Officials in purple, red, or blue robes, the colors signifying rank, their headdresses adorned with jewels, stood on one side, while facing them were military officers armed with bows and arrows.

The Emperor arrived in a palanquin, followed by many Court ladies, and wore a crimson robe, called Osode, or Great Sleeve, heavy with jewels, and embroidered with the design of a dragon. On the back of the gorgeous costume were interwoven intricate designs of the sun, moon and stars, a pheasant, tiger and other figures.

A drum was beaten seven times, and this was answered near the gates. The Emperor took his seat on the throne, and a cry announcing that the ceremony was about to begin was then given, incense was burned and, if it ascended so high that it seemed lost in the



air above, it was considered a good omen. All present bowed, waved their ample sleeves, and stamped, making movement in unison, suggesting the dance.

At the conclusion, all joined in a shout of congratulation, gongs and drums were beaten, and the Court ladies let down the curtain before the throne.

It had long been the custom to place the regalia in front of the Emperor, and this was one of the most important features in the ceremony. As the popular reverence for the Three Sacred Treasures increased, ceremonies were held in their honor. The time came, however, when it was considered improper to bring the Treasures into the presence of the crowds which thronged the courtyards of the palace, and these special ceremonies were discontinued. In their place, a verbal report was made to the Emperor in the presence of the courtiers.

When the Imperial capital was removed from Nara to Kyoto a special shrine was set up for the safekeeping of the Mirror, an Imperial sanctuary, the Kashiko-dokoro. The Mirror is believed to be the spirit incarnate of the Sun Goddess, and on this account, though it is a replica of the original, it was specially enshrined as something little less to be revered than the goddess herself.

For a thousand years, the enthronements were observed with Chinese ritual and customs. In the prehistoric age, from the first Emperor to Jitoku Tenno, the ritual and other practices had been purely Japanese. In the Nara and Heian periods, the enthronements were observed in a lavish and spectacular manner. With the rise of the military clans and weakening of the Imperial power, the grandeur of the old ceremonies departed. This condition lasted with little variation through the centuries of the dominant rule of the Kamakura and Tokugawa Shogunates. Many Emperors, owing to lack of funds, were unable to observe the practices of the glorious past, and many a pitiful story might be told of the eclipse of the legitimate and Heaven-descended rulers of the Empire.

On one historical occasion, fire destroyed the palace at Kyoto, and there were not sufficient funds in the Imperial treasury to rebuild it. During this period, the old robes were worn and nothing new was made; the number of attendants at the ceremonies steadily became fewer, until, at one enthronement, it is recorded that only twenty persons were present, including the officials in charge.

During the last year of the Muromachi era, when the country was in a chaotic state owing to feudal warfare, the Imperial Court was unable to perform the ceremonies, and they were postponed. In the case of one Emperor, the postponement due to similar causes lasted twenty-one years, and in one instance there was no celebration at all.

Great feudal chieftains, such as Yoshihiro Ouchi, of Suo province, and Motonari Mori were wont to present rice toward enthronement expenses; and funds were also forthcoming from the rich Hongan-ji, the great Buddhist temple of Kyoto.

When the Tokugawa Shoguns were administering the government of the country, they discharged

similar Imperial expenses, and some of the provincial daimyo rendered financial assistance—all of which enabled the Emperors to hold the historic ceremonies in an appropriate manner. But great sums were freely given for the upkeep and repair of temples and shrines throughout the country, and funds for enthronement purposes were not always forthcoming. The rulers, therefore, were not able to celebrate their accession as completely and successfully.

The ceremony according to Chinese etiquette was faithfully preserved and maintained until the reign of Emperor Komei, the great-grandfather of His present Majesty.

At the Enthronement of the Emperor Meiji, son of the Emperor Komei, the administration of the government was restored to the Emperor, and the feudal military regime, which had lasted seven hundred years, passed away.

The Enthronement of the Emperor Meiji took place in Kyoto on August 27, 1868, the first year of the Meiji era. All the luxurious Chinese customs with which the Court had been so long familiar were discarded, and in their place were revived the customs associated with the ascension of the first ruler. The Imperial robe, with its dragon designs, the bejeweled golden crown, gave way to the ample flowing robes of an older regime. The burning of incense was also discontinued.

There was a return to the worship of the gods, and all the emblems of Shinto, including the sakaki, or god-tree, were used in the ritual in the presence of the gods.

A striking feature of the Emperor Meiji's Enthronement was the placing of a large globe of the world in the center of the courtyard. This seemed to foreshadow the proclamation of the famous Imperial Rescript, in which the Emperor was to declare: "Knowledge shall be sought in all parts of the world, so that the prestige of the Empire may be promoted and strengthened." Thus was the exclusion policy of the Tokugawa Government forever banned and the new Imperial regime ushered in, heralding an era of progress.

Later, the Imperial Constitution was proclaimed, in consideration of the trend of world civilization; the Imperial House Law was revised, and the Law of Accession enacted, which went into effect at the time of the Enthronement of the Emperor Taisho in 1915.

According to the new law, the Emperor and Empress must proceed to the palace at Kyoto prior to the Enthronement, accompanied by the Imperial regalia. The ceremony before the Kashiko-dokoro is to be performed on the day of Enthronement. Thus the Mirror ceremony was restored and observed as in ancient times. In the afternoon the Enthronement is carried out in the Shishin-den, or Hall of Ceremony of the Imperial Palace. In this ceremony the Emperor accepts the Treasures which the Goddess Amaterasu gave to the Imperial grandson, Prince Ninigi, as symbols of the throne, and His Majesty declares to the nation that, as ruler of the Empire, he will make it his Heaven-given mission to promote the national happiness and welfare.

## MYSTIC DAIJO-SAI RITUAL HEART OF THE GREAT KYOTO CEREMONIES

By ETSU INAGAKI SUGIMOTO



In reading of Japan and her customs it must never be forgotten that the Imperial Family are the parents, the people are their children, and the nation is the home of both. And it must also be remembered that although the Japan of today may be called one of the Powers of the world, with aspirations and achievements linked with other civilized nations in the problems of modern life, yet her heart is still that of a true child of Nature. This is shown by the universal loyalty in every important act of national life to the old simplicity in which lies Japan's strength. It has been said that "Japan cannot compete with other nations if she forgets the heart of Japan; for the heart of Japan is simplicity and in simplicity lies her strength."

This love of simplicity permeates every sacred ceremony of the Enthronement. And yet the Enthronement ceremonies are full of pomp and elaborate display. Right here is a curious situation—worthy of thought.

The dramatic instinct of the Japanese people gives them a love of form. Even a meaningless surface-glitter they find interesting, but it leaves no lasting impression; for it never reaches their hearts, and they are not satisfied with this mere show. They instinctively crave things which hold a hidden meaning. The magnificent buildings, processions, entertainments and ceremonies, costing the nation millions of yen are mostly for show and have no vital connection with either the sacred Enthronement or the hearts of the people. They are affairs of state, and why they exist or what they signify is entirely another—and a newer—story. Of these we will not speak, but passing unseeing through all their crowded magnificence, let us enter the real domain of the Enthronement—the Great Harvest Festival, Daijo-sai. Here also, in the very midst of quiet simplicity, we find elaborateness—some of it being a wildly extravagant imitation of simplicity. But to the Japanese the significance of this ceremony is widely different from that of the gorgeous state pageant. These buildings, processions, entertainments and ceremonies are not a meaningless kaleidoscope. Every shape, every movement, every color, every sound has a special significance as being emblematic of some deep-seated tradition. These things are heart throbs to the Japanese, for we are a people who live by feeling.

This very heart of the Enthronement is the sacred ceremony, Daijo-sai—Great Feast Ritual. It is the Great Harvest Festival. The Ritual is solemnized by His Majesty in person. The place ordained for this sacred ceremony is Sento Goshō, the ages-old

Imperial Detached Palace in the old capital Kyoto—the place selected by the most beloved late Emperor Meiji for all generations to come. All things preceding the ceremony of the Daijo-sai lead up to it, and all following are but as the reflection of a glorious sunrise.

Preceding this sacred ceremony which began at sundown there was dispatched to the Shrine of the Sun Goddess at Ise, a Prince of the Blood, representing His Majesty. Also, Royal messengers were sent to the Imperial tombs of four generations of forefathers of His Majesty. Thus was the ceremony of Daijo-sai reported to the Imperial Ancestors.

Several days before this, Court Chamberlains and officials, both major and minor, were engaged in preparations, always with purity and cleanliness as the keynote of every act; for the Shinto ritual demands that, from the first moment of plan-making up to the last important hour, everything must be a model of absolute purity.

If we look back to the sunset hour of November 14, we will see the vast palace garden transformed into the archaic world of three thousand years ago. And since the prophets of the air have spoken truly, and the calm evening sky formed a dome of blue studded with glittering stars, we shall see, standing like sentinels against the sky-line, a shadowy grove of aged pines with zigzag, wide-spreading branches. Nearer is a succession of brushwood fences trimmed with *pasania* branches and twisted mountain vines and hemp-palm rope. Above each rises a low, *miscanthus*-thatched roof, the ridge-pole ending in crossed beams of up-turned logs of pine—all fresh with the fragrance of the forest primeval. The buildings are connected by roofed, running halls, floored with matting of *miscanthus*. The spacious courtyard is covered with white sand and, scattered here and there, are fires of pine logs attended by white-robed gardeners with wing-like, loose outer garments of pink, and black-lacquered hats.

The scene is a strong contrast to those luxuriously furnished gorgeous buildings for the state ceremonies which are standing just outside the Enclosed Sanctuary. The white-sanded grounds with the thatched roofs and leafy fences, the flickering fires and picturesque attendants sustain the quiet dignity of the ancient Shinto cult. The perfect calm and serenity of the atmosphere is a vision of the simple Imperial palaces of three thousand years ago, and fills one's heart with hushed awe; for to a Japanese, the Imperial Palace, though it be only a reed-thatched hut with a gate of brushwood, is the sacred fortress of the nation.

These low, thatched buildings are the perfection of primitive simplicity, for, according to Shinto belief, Nature is supreme, and so, in architecture and workmanship the grace of Nature's handiwork has been



faithfully copied. Also, just as Nature is silent in her work, so here has been no sound of human voice nor of tool. Every beam in the structure has been lifted by silent, white-robed men and bound together with mountain vines instead of nails or wooden pegs. The lumber, mostly of pine and oak, was carefully selected from the choicest trees and left unbarked. In transportation every possible care was taken to keep it as pure and uncontaminated as when it came from the hand of Nature, for ritualistic ceremony demands that only things be used for the Daijo-sai that have been handled as little as possible by human hands.

There are many low, fenced-in buildings—each having its own especial use. For example, Kashiwa-ya—Oak Hall—where the food offered to the gods is prepared. The name is significant, as in the archaic period all food for our Imperial forefathers was served on oak leaves.

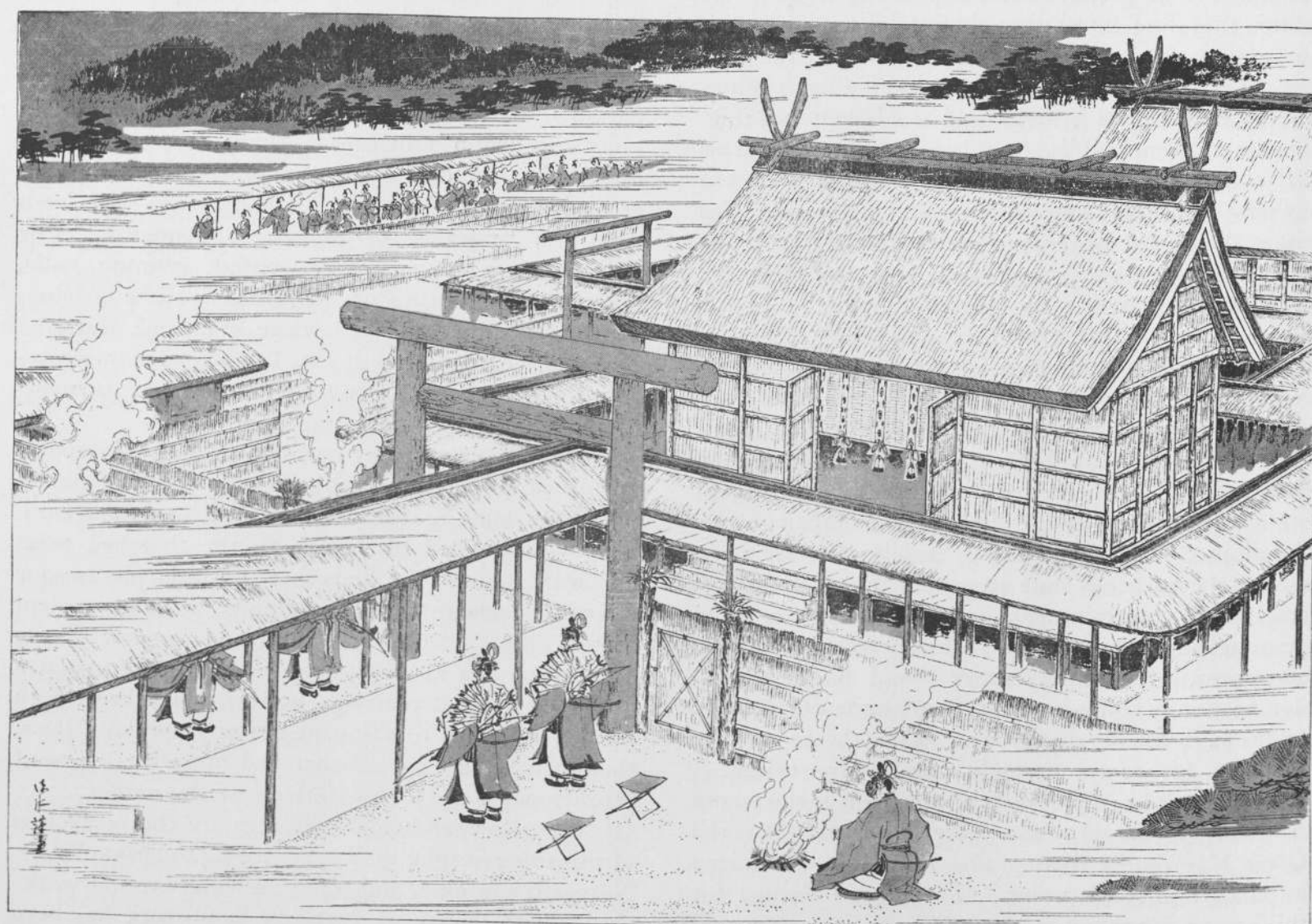
Music pavilion is where the youths from the Sacred Rice-fields sing rice-planting folk-songs, and where the court musicians sit while playing accompaniment to the "Song of the Rice Pounders." This is sung by eight court ladies in scarlet and white, who as they sing, lift and let fall their wooden pestles over the huge pine-trunk mortar full of hull-rice which is the most important of the holy offerings of the Daijo-sai as the grain represents all the products of land, the sea, and the air.

Within another palace is a group of ladies-in-waiting whose costumes tell that their office is very near the throne. Their pure-white robes are of unbeaten silk, with trailing scarlet trousers; the whole

being covered by a flowing tunic of gauze patterned in flowers and field grasses dyed with the juice of leaves, from the very grass and blossoms pictured on the gauze. In memory of the goddess Uzume who danced before the cave of the Sun Goddess, streamers of the green vine are worn by the ladies as the ornament of their elaborate, court-fashioned hair. The chief lady of this group has charge of the signal bell which is sounded at intervals during the course of the complicated ceremonies. This is very important, as only Princes and Princesses of the Blood, and a few officials very near the throne, are permitted within the Sanctuary of Naijin Palace—the seat of the Daijo-sai. The remaining hundreds, although they have the good fortune to be honored as partakers in the ceremonies, sit in the buildings outside the fence of the Sanctuary. But as their every act of proper courtesy is rigidly regulated by the signal bell, each person knows the exact time when his silent homage is to be paid.

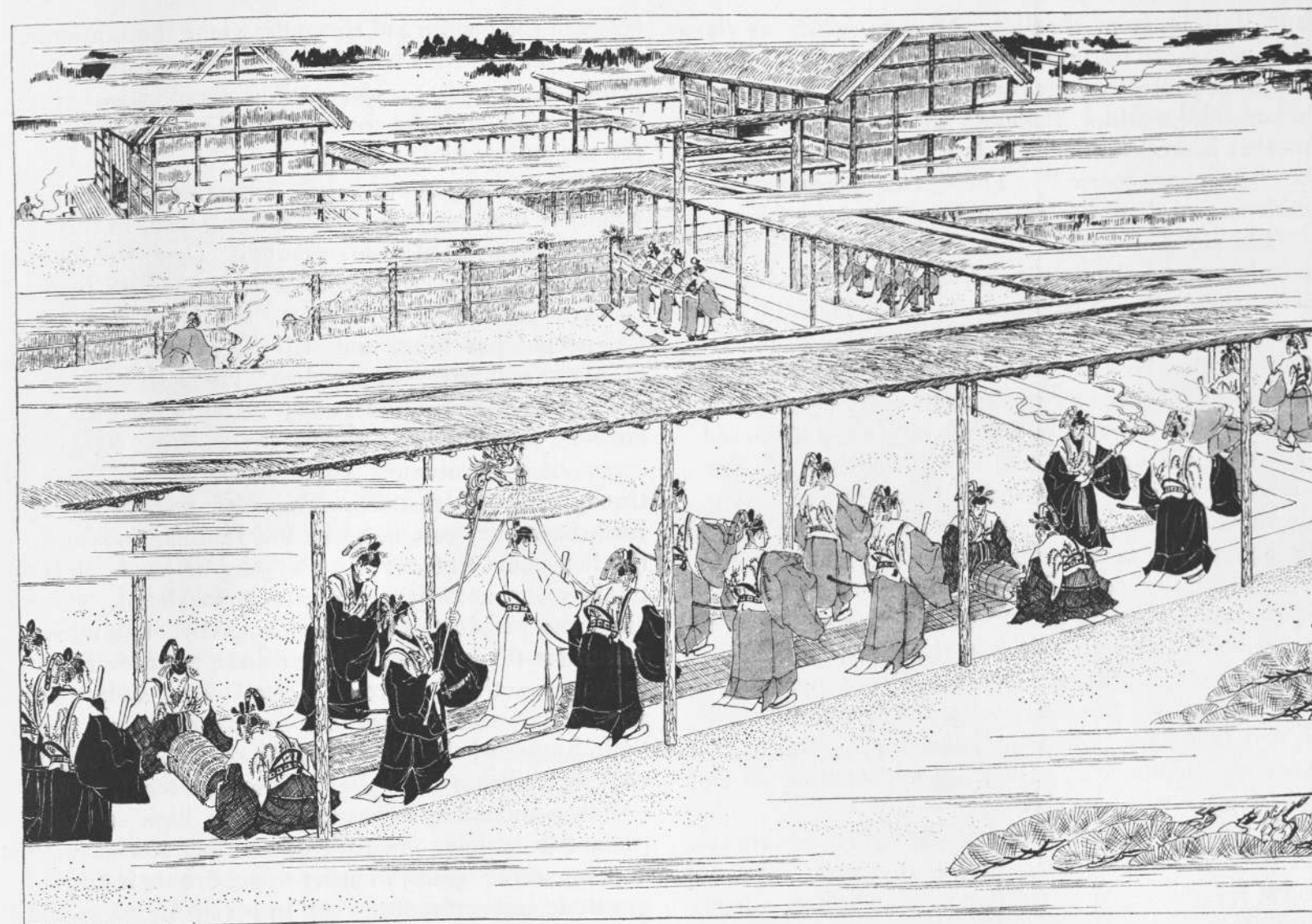
To a casual observer, all the buildings are similar in appearance, but a careful view will show that two, exactly alike and standing within the enclosure, are the most perfect of all, in archaic and noble simplicity. These are Yuki-den, where is held the Evening Ritual; and Suki-den, where the Ritual of Dawn is performed. These two rituals are the same in every detail. Why this should be so is unknown, but so it has been from time immemorial.

The western glow is fading into twilight. The sacred hour has come. The low, thatched buildings are lighted only by the scattered fires in the courtyard.



THE SACRED HOUR FOR THE EVENING RITUAL

Drawn by TEKISUI ISHII.



THE EMPEROR ON THE WAY TO THE YUKI-DEN

Drawn by TEKISUI ISHII.

Beyond the vine-covered fence of Naijin Sanctuary, the lowly, bowing hundreds wait in darkness. The silence is absolute. Then the air softly quivers with the low, mournful trill of the *sho*—a reed-cluster musical instrument similar to the pipe of the Greek god Pan. This is the signal for the "August Exit of His Majesty from the Hall of Purification."

Slowly and silently the reed-woven gates open wide and two courtiers on their knees, waiting on either side of a huge roll of fresh *miscanthus* matting, begin unrolling. Slowly and silently, still on their knees and keeping several yards in front of the approaching Majesty, they unroll a reed pathway on top of the white silk already there. Thus His Majesty treads, as his forefathers did, on a simple path of reeds, to the place where he is to take his holy vow. As he passes, two other kneeling courtiers roll up the matting behind him, so that the path shall not be stained by the tread of the lesser ones who follow.

His Majesty wears the robe of purification—a garment made from a kind of silk almost free from the ordinary processes of manufacture; thus retaining, as nearly as possible, the virtue of Nature. The curved belt of black lacquer, the jeweled sword, the high ritual hat, the thin, white scepter of hinoki (the wood of Sun Goddess memory), all are emblematic of holy personality. Above His Majesty's head, the bent, eight-sided handle held by the High Chamberlain, is a canopy of woven sedge which swings from the bill of a carved phoenix, the wing-ends falling in rainbow colored tassels to the hands of attendant courtiers, lowly bowing as they walk. Others follow, two and two,

on the outer edges of the path. All are white robed, but with over-gowns of black, scarlet, purple or blue, each color designating a certain rank. As the only lights are faint flickerings from the courtyard fires, the figures seem wrapped in a rainbow mist; and when at the rear, Her Majesty and the court ladies in trailing gowns, glide by in a silent procession of soft floating colors, the scene is mystically beautiful.

As silent as motionless air they pass into the outer yard of the Sanctuary, but no farther—for within that sacred place only His Majesty may enter.

Long after the night has descended, in the simple reed-thatched palace of Yuki-den, His Majesty sits with his forefathers in a silent and holy Feast of Communion. His dress is the pure white robe of purification, wholly free from the gorgeous trappings of a world monarch, and before him are the Unseen Ones, emblematically represented by the "God Throne." This is a pile of thick straw mats, eight in number and unevenly placed upon each other: three, two—and above, two, one—and a sloping board pillow of hinoki, which designates the crown of the Royal Guest. A pair of brocade shoes with curving toes is placed upon the projecting edge of the third mat and a white garment is placed upon the topmost. These form the material representative of The Presence.

On one side of the throne is a box made of strips of bark tied together and held in shape by twisted mountain vines. It holds a wooden comb and a fan of hinoki. On a low, eight-legged table is a round basket of woven bamboo with zigzag strips of holy



paper falling from the lid. At each corner of the table is a short upright branch of the sacred sakaki tree, these protecting the basket from the pollution of the outside world. It holds the "garment fine." Another basket, the same, only a heavier mesh, holds the "garment coarse." These two garments are emblematic belongings of royal guests at the feast.

The food for the feast is arranged, in exact accordance with the holy ritual, on square eight-legged tables that were brought from Oak Hall by the "Helping Tools"—eight ladies-in-waiting in purification robes, whose rank is very near the throne. The food represents the best products of every province of Japan in fish, vegetables, fruits and grains, all served on oak-leaves pinned together with needles of fine bamboo especially grown for this purpose. The beverages are the two always used in the Shinto feasts throughout the ages—the white saké and the black saké, containing seeds of sesame. Saké is wine brewed from Japan's choicest gift from the gods—rice. As it represents the essence of life, it has always held an honored place in every Shinto sacred ceremony.

The shadowy Sanctuary is lighted by the dull glow of two lanterns—one white, one black—made of paper and slender bars of wood, each standing on an eight-legged wooden table.

Here, in the dim shadowy silence His Majesty sits with the forefathers, giving to them grateful heart reverence, and receiving from them silent inspiration for the responsibilities before him of wisely guiding the nation through the unknown future.

To those waiting outside in the darkness, the hours of silence have been broken at intervals by low chanting from the music pavilion and the soft uneven chime of the signal bell. But now the music ceases. Midnight has come, and the silence deepens to a silence within the silence, as His Majesty passes over the narrow reed-covered bridge into Suki-den. There, from midnight until dawn, silent and alone he goes through the service of Daijo-sai—the most sacred service known to the land. This is the living heart of the Enthronement for it is a personal service

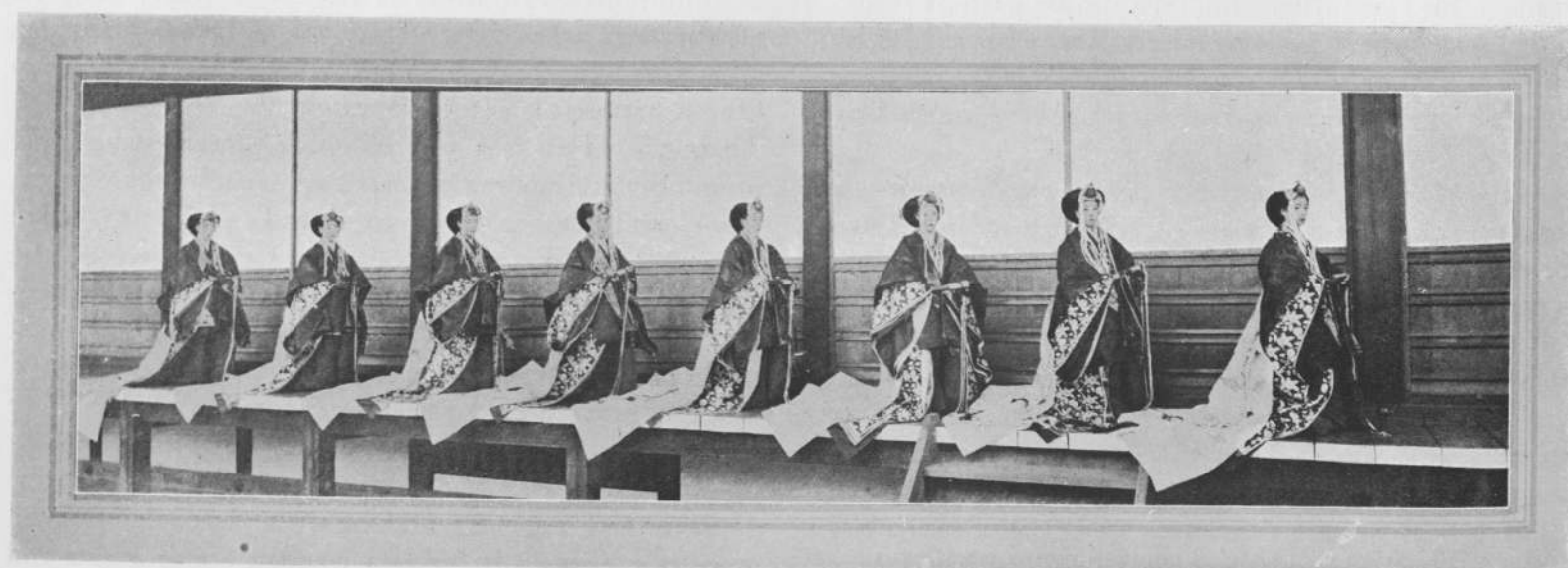
between the people and the gods, where the Emperor, as a father of the nation, offers the gratitude and reverence of the people, and in their name, gives humble service to the ancestors and the gods to whom the nation owes its existence.

This one night in his life, whatever has been, or whatever may be, each Emperor of Japan, in turn is in reality the Mikado—August Gate—through whom only, comes the blessings of the gods to Japan.

The psychological effect of this ceremony upon the people has been, and still is, of great—albeit mostly unrealized—importance. Daijo-sai is not like the strange, never-understood magnificence of the crowded state processions, nor even all the symbolic ceremonies, numbering over forty, which extend through the months, beginning with January of the Enthronement year, nor like the familiar bowing to the household gods or the clapping of hands at the tutelary shrines. It is the one personal link which binds the people to the far-away gods. The masses do not see this clearly in their minds, but they feel it vaguely in their hearts. To all who understand anything of this service, it is deeply significant that their Emperor, the highest dignitary in the land, he who by tradition and belief is himself sacred, should—not as monarch, but as themselves, high and low, peasant as well as prince—do humble service with his own sacred hands, in order to present their dutiful gratitude and reverence to the Imperial Ancestors and the gods of heaven and earth.

These great gods are far away, the Imperial Ancestors the people look upon with an awe that is almost fear, and so their simple hearts turn to the nearer god—their Emperor—with fearless love and loyal devotion.

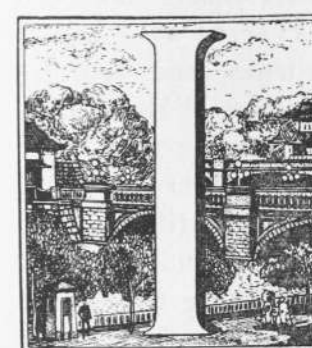
This relationship between the Emperor and the people as parent and children, and their trust in him through all the varying phases of history, has welded the peculiarly strong and lasting tie which, from dynasty to dynasty, in joy or sorrow, in good or ill, has held together the Helper and the Helped—the Ruler and the Ruled.



EIGHT DAUGHTERS OF NOBLE FAMILIES LIVING IN KYOTO WERE SELECTED FOR THE GOSECHI-MAI, A DANCE PERFORMED AT THE IMPERIAL COURT FOR CENTURIES. FIVE OF THESE PEERESSES WERE SEEN IN THIS GRACEFUL OLD DANCE AT THE FIRST IMPERIAL BANQUET. THE EMPEROR PRESENTED THE DANCERS WITH THE MANY-COLORED ROBES WORN ON THIS OCCASION.

## THE HOME OF THE EMPEROR SYMBOLIZES THE SPIRIT OF THE YAMATO RACE

By FRANK H. HEDGES



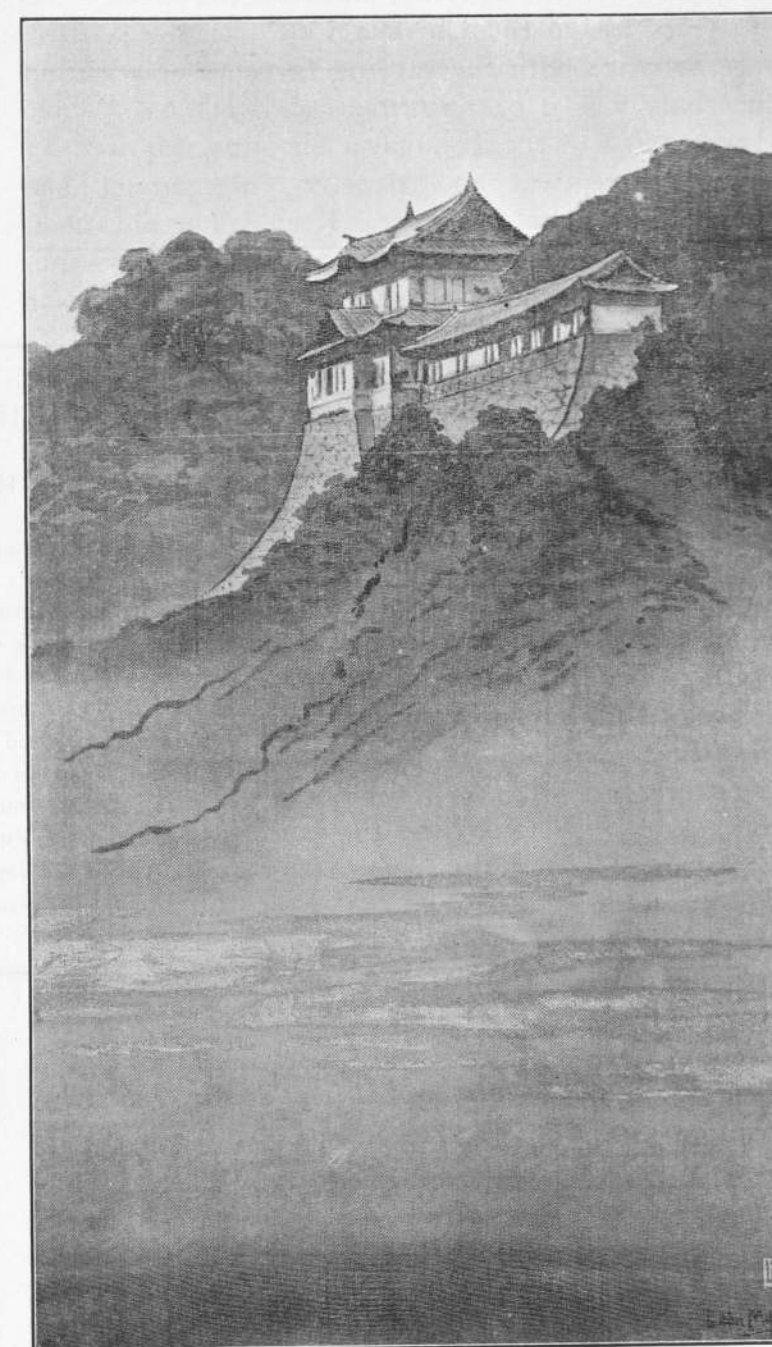
If one would see symbolized in concrete material the finest attributes of the Japanese spirit it is necessary only to gaze on the moat-encircled walls of the Kyujo, the Imperial Palace in Tokyo which is home to the Emperor.

The massive walls of giant stones which have been built around it bespeak the quiet power and enduring strength which have brought Japan from the days of the gods into the present, meeting and overcoming the multitude of obstacles which have arisen, carrying on through the vicissitudes of the ages. The stones are without mortar that they may yield slightly to the earthquake, and, by so yielding, triumph over it, remain intact and continue to serve their purpose after the violence of nature has passed. The winged roofs of the white watchtowers atop the walls and the fantastically shaped branches of the pines bending down to kiss the still water of the placid moats redeem the stern severity of the sturdy walls with a grace and beauty that is typical of the Yamato race. Enduring strength with artistic beauty etched against it is the tale the palace of the Emperor tells to all who will but listen. Is not that, too, the story of Dai Nihon?

The Kyujo has not always been the home of Japan's Emperor. His Majesty's grandfather, the great Emperor Meiji, was the first of the Imperial line to occupy it. When, with the end of the Tokugawa Shogunate all power was returned to the hands of the Emperor, that monarch journeyed from Kyoto to Yedo, rechristened this city the Eastern Capital and made of it his capital in fact. The fortress-palace of the Shoguns was taken over for the Imperial residence.

The story of the Kyujo goes back nearly five hundred years, back to the days when the second of the Shogunates, that of the Hojo at Kamakura, was striving to subdue the lesser feudal lords and bring the land under a united sway once more. Ota Saemon no Taiyu Mochisuke, known as Ota Dokan, chose a hill on the shores of the Bay of Yedo where the waters of several rivers join the sea for the building of a fortress and a home. Ota Dokan and his father before him were renowned for the castles they built, and of them all the Chiyoda Castle, as the Kyujo was then commonly termed, is the masterpiece.

The castle that Ota Dokan built in 1456-57 was a very different one from that to be seen today. The enclosure was much smaller, the walls were made of the soil obtained in excavating the moats and, as the *Kotei-ki*, published twenty years later, states: "The tranquillity or peril of Musashi Province depends on the single castle of Ota himself."



ONE OF THE KYUJO WATCHTOWERS

From a water color painted especially for this volume by LILIAN MAY MILLER.

"The locality in which it stands is more prosperous than any other province, both as regards products of sea and land, and as being the resort of vessels and wheeled vehicles. The ramparts around it are more than one hundred feet in height; they are steep and perpendicular, and consist of firmly built stone walls for a distance of many miles in circumference. On the outside are wide moats and deep ditches, holding a large quantity of water, but little of which is allowed to flow by. Huge timbers are thrown across them, so as to form bridges, kept for purpose of passage in and out. The gates are of iron, with barriers of stone, the passageways being also paved with the same. If, going now to the left, and now turning to the right, one ascends the castle towers, the pavilion of the lord may be seen in the midst, and in its rear his actual residence, with guardhouses on either side. The towers and ramparts, and the military storehouses



or godowns for grain, the stables, barracks and other roofed buildings are very numerous."

This was the castle which Ota Dokan builded for himself that he might keep guard in the Kwanto for his liege lord and of which he sang: "To my hut adjoins a fir tree plain, and hard by rolls the sea; the lofty peak of Fuji is seen from below the eaves." As the years passed the Chiyoda Castle changed hands once or twice with the varying fortunes of war, but once only was it ever stormed and taken. When Iyeyasu, first of the Tokugawa Shoguns, acquired his power, there was an extensive enlargement and remodeling of this, his central Keep. The old moats were filled in and new ones dug, increasing the grounds within their protection. His son and grandson continued these improvements, and the castle which the Emperor Meiji entered when he moved his capital to the Broad East was very much as it had been in the days of the third Tokugawa Shogun.

Three moats were flung around the castle enclosure, the outer one of which has now largely disappeared. Walls of gray granite brought from the coasts of the Izu Peninsula rose from the inner banks of these moats and were pierced, in all, by forty-eight gates. Between the first and second moats dwelt the samurai and the hatamoto, the special retainers of the Shogun, and many of the daimyo, or feudal lords. Before the Honmaru, the Chief Enclosure in which the Shogun dwelt and which is now the home of the Emperor, some of the more important of the daimyo had their mansions. Within the Honmaru were the buildings used by the Shogun as residence and for state purposes. The Western Enclosure was added by the first Shogun who intended to erect a palace there to which he would retire after giving over the reins of government to his son but did not carry out his purpose. The two were united by a bridge, the upper bridge of the famous Nijubashi which is the Imperial Gateway to the palace today.

By far the most interesting and most important part of the Chiyoda Castle is the walls. They are made of large blocks of granite put together without masonry and used as facing for earthen banks behind them. Built at projecting angles, each point of vantage was formerly commanded by a watchtower of white plaster rising several stories in height, each story capped with the curved roof of ancient times. But three of these remain today. Formerly low barriers of plaster-covered bamboo surmounted these walls, but they have entirely disappeared. Grass was planted on the embankments which sloped down to wide moats, and pine trees were set out atop them.

The gates were massive structures of stone and timber, and Captain Frank Brinkley has compared their construction favorably with the building of the pyramids in Egypt. Of the forty-eight gates, a number remain just as they were first built and

constitute one of the chief charms of the castle to the eye.

The ruler of Japan no longer needs to reside in a strongly protected fortress, and the Chiyoda Castle has become the Kyujo, or Imperial Palace. Many changes have been effected. All of the ground between the outer and the middle moats has been opened to the public and is now covered with homes and business buildings, with shrines and temples and the palaces of some of the Princes of the Blood. The outer moat has been filled in at many spots. None of the gates giving entrance to this outer enclosure remain today save in the names which still cling to the spots where once they stood. The ground between the middle and the inner moats fronting the palace has been made into a great park covered by green grass which is, in truth, a suiting foreground to the palace walls which rise from it.

The buildings in the Honmaru, or Chief Enclosure, have been rebuilt since the fire of 1873. The interiors of many of them are semi-Western in style, and only recently others have been made over from the Japanese to the Western style. The gardens are among the finest in the Empire. The Imperial Household Department is housed in one corner of the grounds; the Court ladies have apartments within the Western Enclosure; the library of the Emperor has recently been built inside the palace grounds;

there are buildings to be used for state ceremonies, for the home of Their Imperial Majesties and there are the Three Shrines—the Kashiko-dokoro, the Koreiden and the Shin-den.

The Gosei-mon, more popularly known as the Nijubashi, is the Imperial entrance to the Kyujo. It looks out from its elevation over the grassy park before it to the modern buildings which are rising so rapidly all over Tokyo. This ancient gate, piercing a still more ancient wall, on one hand and the Western buildings of modern Tokyo on the other form a contrast which is breath-taking and which gives at one glance the story of the Empire. The vista, as one looks toward the Gosei-mon from the city, is one of the most magnificent to be found in any land. It is so arranged that the distance seems to be miles, although in reality it is quite short.

A bridge is thrown across the moat to the left, and at the far end of the bridge stands the gate. It is here that the Japanese come to pay respects to His Imperial Majesty, and it was here that thousands gathered to pray to Meiji Tenno as he lay dying. This gate is used only by the Imperial Family, distinguished guests from abroad, the foreign envoys and, thrice a year, by those who call on His Imperial Majesty to pay their respects. After the Gosei-mon is entered the drive swings to the right and then again to the left, this time to cross the moat again by another bridge higher up. From the right point of vantage, these two bridges seem to be one, which has given rise to

#### "HIMEJI CASTLE"

*An Original Woodblock Print*

By HIROSHI YOSHIDA

The color print on the opposite page is the work of Hiroshi Yoshida, generally known as the father of modern color print work in Japan, and a recognized leader in this profession. On his three visits abroad, Mr. Yoshida received many vivid impressions of Europe and America, but it is in the Japanese Alps that he has found his greatest inspiration.



their name of Nijubashi, or the Double Bridge. The other existing gates to the palace are the Sakashitammon, which gives entrance to the Imperial Household Department; the Inui-mon, near the Imperial Bodyguard's barracks, and the Hanzo-mon, giving entrance to the Fukiage Garden and usually kept closed. There are one or two gates for tradesmen and servants.

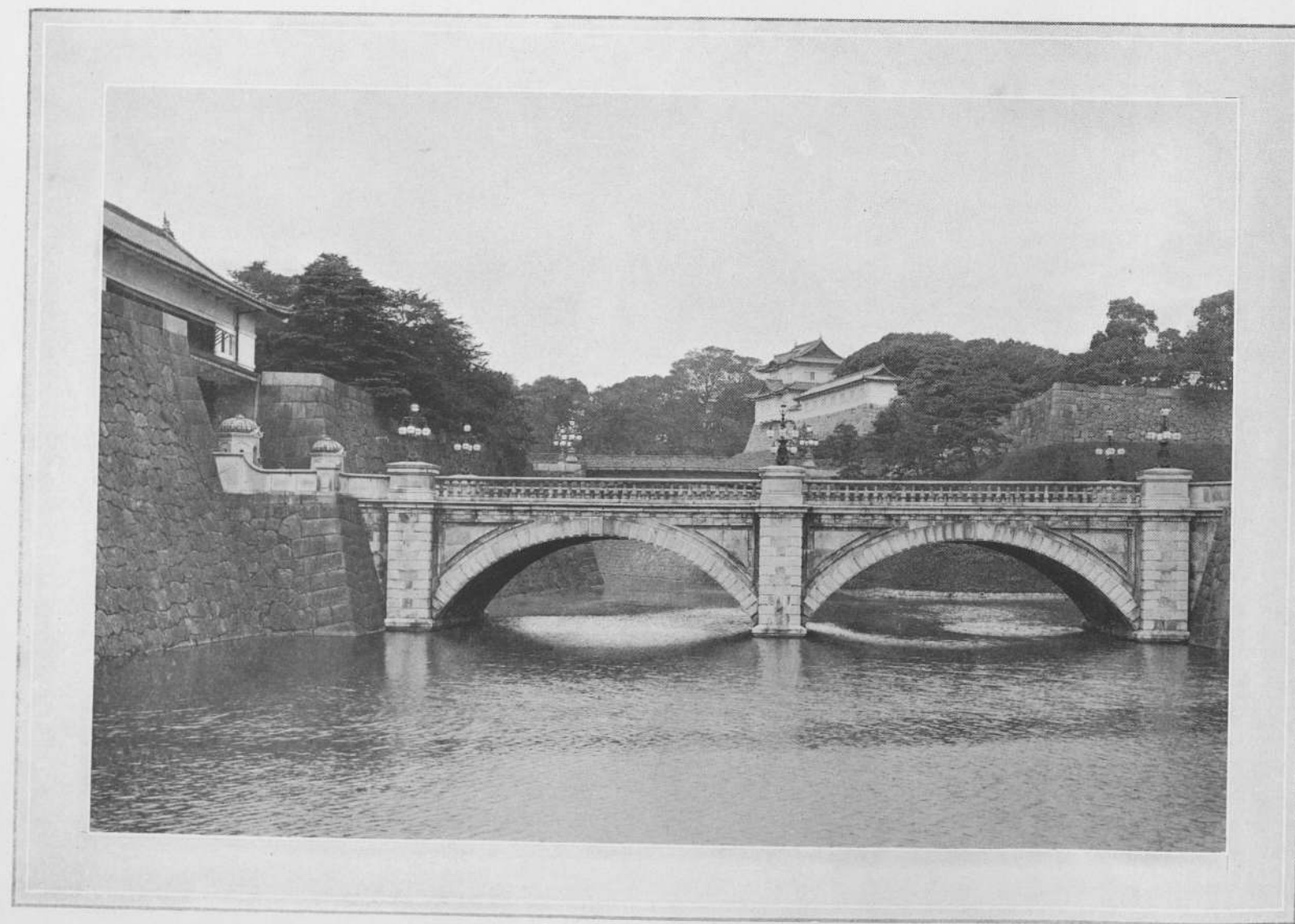
After the Nijubashi has been crossed there looms up the Mikurumayose, the main doorway to the principal building in the palace grounds, the Sei-den. The Mikurumayose is a *porte cochère* of Buddhist architecture with a strongly accented curve to its roof. It is used only by Their Imperial Majesties, by the Imperial Family and by the guests of the Empire. Three waiting rooms are just within the Mikurumayose. The Eastern Entrance to the Sei-den is the one most frequently used and is similar in architecture to the more important Mikurumayose. A guest book is kept there which the Emperor inspects daily. Two waiting rooms are on the right, and two on the left.

The Sei-den is the most important and magnificent of the buildings used by the Japanese Court, being the Throne Hall. The Throne Hall has a parquered floor and the ceiling is coffered and painted in the Momoyama style. Crimson velvet curtains embroidered in phoenix and paulownia designs cover the northern wall, in the center of which the thrones of the Emperor and Empress stand on a dais, the thrones being similar to those found at the Court of a European monarch. A magnificent canopy of heavy velvet on which has been embroidered the Imperial chry-

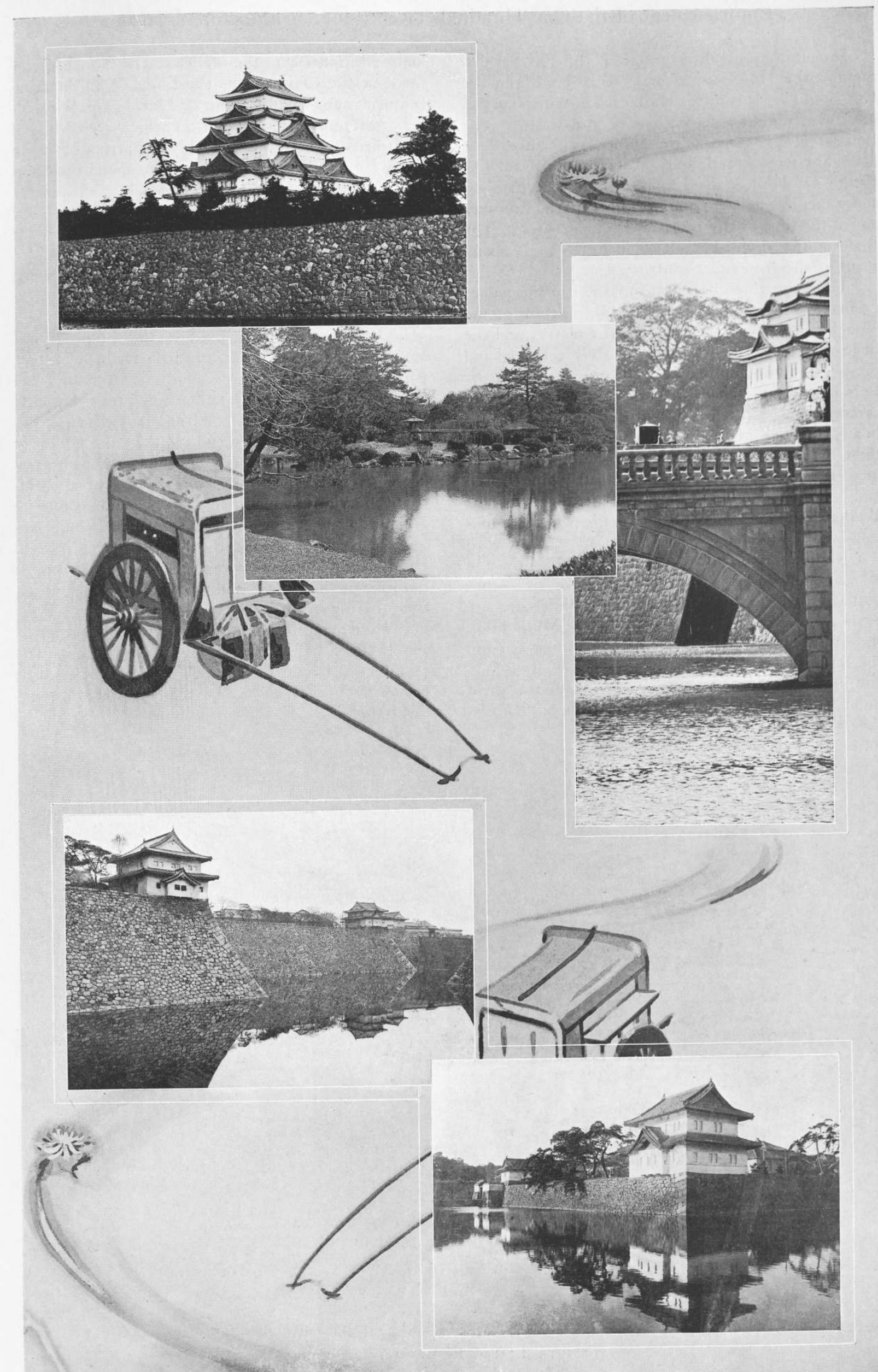
santhemum crest is suspended over the throne dais.

It was in this room that the Emperor Meiji promulgated the Constitution and it was in this room that the present Emperor was declared Crown Prince twelve years ago. For a half-century all of the most important functions of state have taken place in this room with the exception of the enthronement ceremonies.

Behind the Sei-den is the Homei-den, or State Banquet Hall. The parquered floor is made of the wood of the fir and persimmon trees, and the roof is coffered as in the Throne Hall, the whole effect being one of splendor and magnificence. The hall is used for the banquet on the Emperor's birthday, at New Year's time, on Jimmu Tenno Day and for the entertainment of distinguished foreigners. On the anniversary of the accession of the first Emperor an ancient Japanese posture-dance is performed in the gardens of the Homei-den. The Chigusa-no-ma is the hall used for less important functions and its general style of decoration is similar. The walls are covered with gold and brown satin elaborately embroidered. Just behind the main room are two smaller rooms which are used when the banquet or reception is smaller. The Higashitamari-no-ma (East Hall) and the Nishitamari-no-ma (West Hall) are used for state purposes. The East Hall is the place where the Privy Council confers with His Imperial Majesty. The walls are covered with satin brocade, and on one of them hangs a magnificent tapestry.



THE EMPEROR'S ENTRANCE TO TOKYO IMPERIAL PALACE



From Top to Bottom: NAGOYA CASTLE; FUKIAGE GARDEN, TOKYO IMPERIAL PALACE; A GLIMPSE OF THE NIJUBASHI; OSAKA CASTLE; A CORNER OF THE TOKYO PALACE MOAT



In addition to the Throne Hall, the Sei-den contains the Ho-o-no-ma, or Phoenix Hall, and the Kiri-no-ma, or Paulownia Hall, each of which derives its name from the decorations on the walls. The Phoenix Hall is used as the audience chamber for foreign envoys, civil and military officials. The Paulownia Hall is the Empress' audience chamber, and is used when lectures are read before the Emperor and at the time of the Imperial Poetry Contest. The Budo-no-ma, divided into two rooms, is the waiting room of the Imperial Family.

There are three detached buildings in the palace grounds which are memorials to and museums of the Sino-Japanese War, the Russo-Japanese War and the siege of Kiaochau. The Emperor Meiji collected and preserved photographs of all officers who lost their lives in the Sino-Japanese War, while the names and careers of all enlisted men who fell at that time are in a book bound in gold brocade and kept here. Near these buildings stands a cottage built entirely of materials taken from the Chinese battleships Tei-en and Chin-en, captured by Japan at the battle of Weihaiwei. The Three Shrines in the palace grounds stand in the Fukiage Garden. They are in a row with the Kashiko-dokoro in the center facing south, and all are enclosed in a courtyard. One or two other buildings, all of which are of simple architecture, are in this courtyard. They are: The Sacred Music Hall, the Music Hall, booths and stalls, the Shinka-den and the Ryoki-den.

The Kashiko-dokoro is the shrine to the great Sun Goddess, divine ancestress of the Imperial Family,

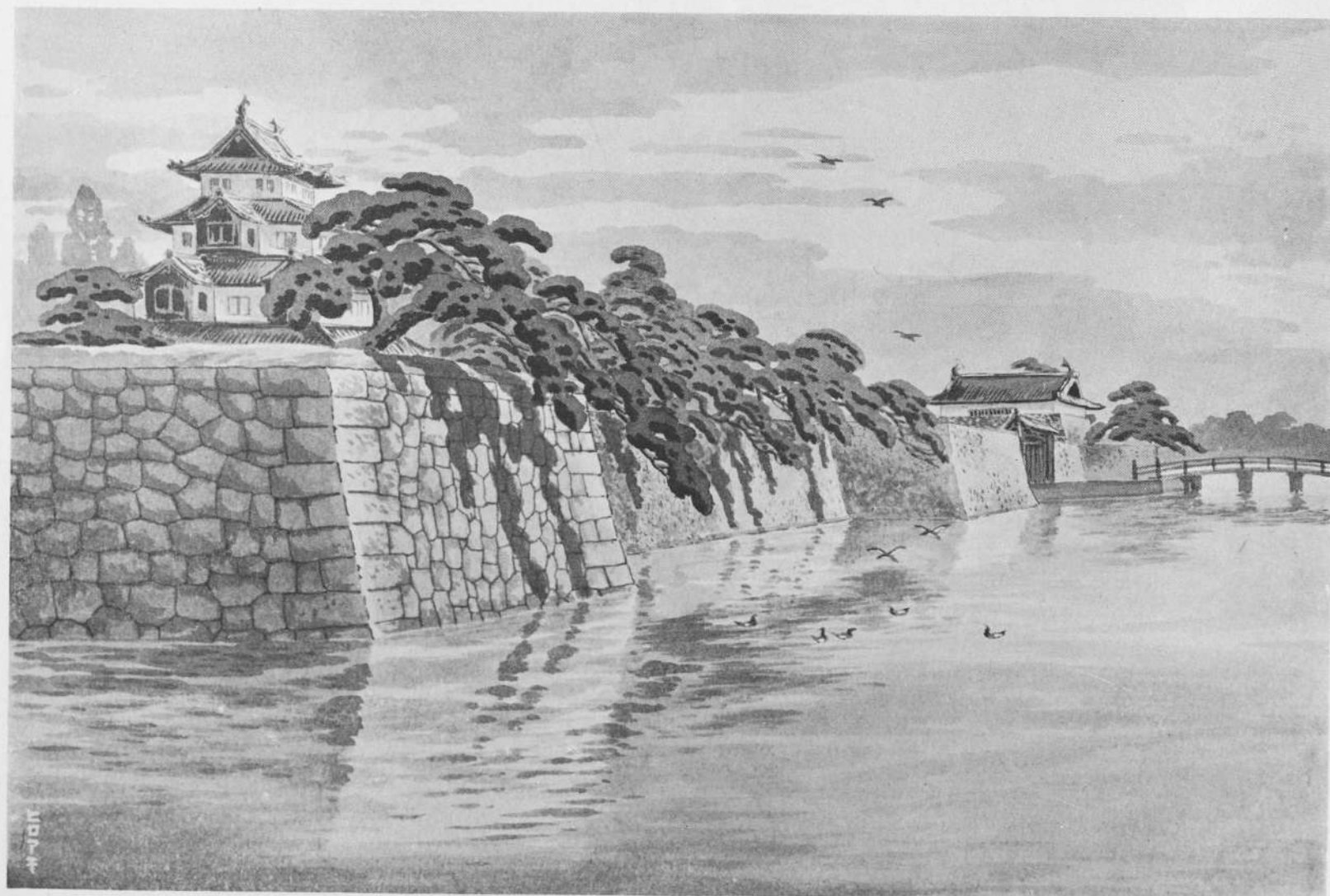
and within it is kept the replica of the Sacred Mirror made at the command of the Emperor Sujin many centuries ago. To the right and left of the Kashiko-dokoro stand the Korei-den, in which are enshrined the spirits of all of the earthly Emperors of Japan from Jimmu Tenno to Taisho Tenno, and the Shin-den, the shrine dedicated to the eight gods and the innumerable gods of heaven and earth.

The Shinka-den is used at the time of the Niiname-sai, or Harvest Festival, and the Ryoki-den is the hall in which the Emperor dons his ceremonial robes when he is to go before the Kashiko-dokoro as the High Priest of the nation.

The private apartments of the Emperor and Empress are extensive and are partly Japanese in style, partly Western. There are apartments for the ladies of the Court, and all the other buildings essential to the conduct of the Kyujo, or Imperial Palace.

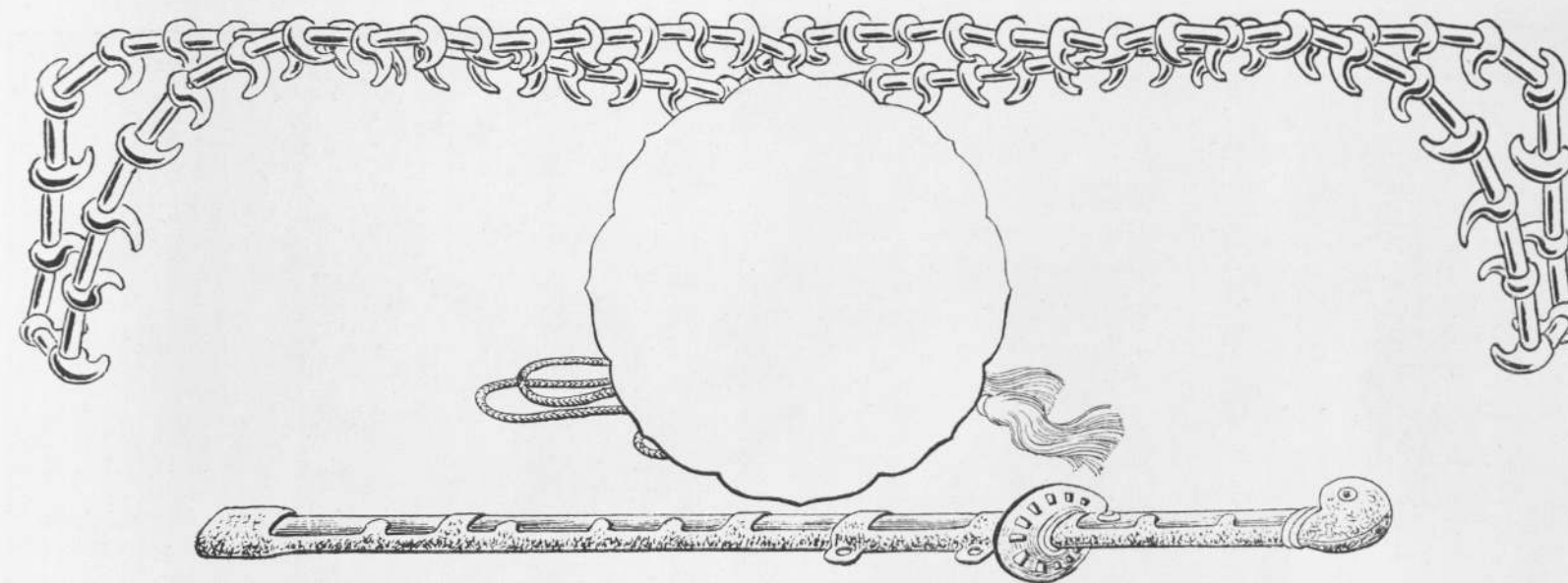
The palace at Kyoto, where the culmination of the Enthronement ceremonies was held, differs in great degree from the Kyujo in Tokyo. In general architectural style it is modified Chinese, and in interior decoration and arrangement it is Japanese throughout.

The Kyoto Palace is in the tradition of the Imperial Family for many centuries; the Tokyo Palace is in the tradition of the daimyo and the warrior class. At one time there were many such castles in Japan, varying in size and magnificence. Only a few of them remain, and of these the castle at Nagoya is probably the best example, although the towers of the Himeji Castle possess a delicacy and grace that are captivating to the artist.



THE IMPERIAL PALACE MOAT AT WADAKURA-MON

Drawn by HIROAKI TAKAHASHI



## SYMBOLS OF SOVEREIGNTY ARE TREASURED GIFTS FROM SUN GODDESS

By HANSO TARAO



HISTORY and legend have woven a romantic story of the origin of the Sanshu-no-Shingi, or Three Sacred Treasures, the Mirror, Sword and Jewel, without possession of which, according to the Imperial Household Law, no member of the Imperial Family can legitimately ascend the throne of Japan. The view is expressed that the Imperial regalia are probably older than the Imperial House itself. They are creations of the age of the ancestral gods, emblems of the all-powerful deities which were transferred to the rulers of Japan and have been preserved with jealous care throughout the ages, defying the vicissitudes of time.

At the dawn of the national life the Sun Goddess, Amaterasu Omikami, had occasion to reprove her brother Susa-no-Wo-no-Mikoto, for his misdeeds, and, in her boundless wrath, the goddess hid herself in a cave, when darkness enveloped the earth and the numberless gods of the heavenly country were prostrated with grief and great wailing ensued.

The gods assembled in conference and took counsel; out of their deliberations came the Treasures since emblematical of the Imperial sovereignty. One of their number they caused to make a mirror, another, a string of five hundred jewels, of the length of eight hands, but the sacred sword had a separate origin.

According to the oldest records, Susa-no-Wo-no-Mikoto, the unruly member of the family of the gods, descended to earth and, landing at the headwaters of a river in Izumo, heard the sound of weeping. He found an old couple with a girl over whom they were lamenting. When Susano asked them the reason of their grief, they explained that they were earthly deities, and that their eighth daughter was about to be eaten by an eight-forked serpent which each year had devoured one girl until only the youngest was

left. They were now expecting the return of the monster, and the maiden's untimely taking-off.

The stormy god asked if they would give him the girl, and they readily consented; he then magically transformed her into a comb, which he stuck into the knot of his august hair. After that all went well, for the courageous god planned to meet the serpent with stratagem. He ordered eight tubs to be filled with saké and placed temptingly for the evil creature to drink. The serpent appeared; it had an eight-forked head and an eight-forked tail, fiery eyes, and on its scaly back grew fir and cypress trees. The eight heads were soon busy drinking the saké, and the monster fell into a drunken sleep. Susa-no-Wo-no-Mikoto chopped the serpent into small pieces, and when he split open the eighth tail he found a wondrous sword.

Ninigi-no-Mikoto, grandson of Amaterasu Omikami, was sent to earth to govern the land and to establish an Imperial capital. From the Sun Goddess herself he received the Mirror, as the incarnation of her spirit, and was thus admonished: "Whenever you gaze upon this, the Sacred Mirror, you behold our sacred selves reflected in it. So regarding it, you will find it holy, and must therefore reverently worship it, keeping it beside your couch and in the privacy of your chamber."

The Three Sacred Treasures were transferred to Jimmu Tenno, first of the Imperial line, who ascended the throne in 660 B.C. The Emperor conquered the land, subduing refractory tribes, and he established his capital at Kashiwabara, where the Treasures were deposited, becoming objects of great reverence to the people.

During the reign of Sujin, the tenth Emperor (96-30 B.C.) replicas were made of the Mirror and Sword; these were kept in the palace, the originals being deposited at Kasanui, in the province of Yamato, where they were enshrined. The reason for this was the fear that the sublimity of the Treasures would be





THE GODDESS UZUME DANCES BEFORE THE ROCK CAVE OF HEAVEN

Drawn by SUHOO HACHIYA

tarnished by exposure to the vulgar gaze. An Imperial Princess, Toyosuki Iri-hime, was appointed priest-in-charge of the shrine, and commanded to guard the treasures with her life.

In the reign of Suinin, the eleventh ruler, the Mirror and Sword were again removed, this time to Ise (5 B. C.), and again an Imperial Princess, Yamato-hime-no-Mikoto, was appointed their guardian. Here a shrine was built, dedicated to the spirit of Amaterasu Omikami, the Sun Goddess, which is today the Great Shinto Shrine of Ise.

During the reign of Keiko, the twelfth Emperor, the gallant Yamato-dake-no-Mikoto, the Emperor's son, proved the miraculous virtue of the Sword. The young Prince was dispatched to the eastern provinces, which were in revolt. When on the march, the Prince stopped at Ise Shrine to pay his respects to his aunt, the Princess Yamato-hime, who handed him the Sacred Sword to guard him from evil spirits that might be encountered on the way. The Sword was used with annihilating effect, not against spirits, but against the enemy. The rebels endeavored to destroy the prince by firing the tall grass as he was crossing a plain. Yamato drew the Sword, and the flashing weapon caused the fire to turn in the direction of the rebels and destroy them.

Once in possession of the Sword, Prince Yamato started a campaign to subdue the rebels in Kwanto, in the very district in which the city of Tokyo now spreads in ever-widening expanse. The prince embarked in a boat and when crossing that choppy bit of sea at the entrance to Tokyo Bay, a sudden storm came up. In order to appease the devils causing the wild commotion beneath, his wife, Tachibana-hime, threw herself into the waves, which immediately became calm. Again, Prince Yamato attacked venomous snakes which infested Mount Ibuki, near Lake Biwa. Unfortunately, he did not have the Sword with him, and, overcome by the poisonous breath of the snakes, he returned to Atsuta

to die. Soon after a white bird was seen to fly away to the west until it disappeared in a cave. A shrine to this white bird may still be seen today near the town of Takamatsu.

As Prince Yamato had left the miraculous weapon behind, a shrine was built for it which has now become the Grand Shrine of Atsuta, one of the most important Shinto shrines in the land.

Many stories have come down of the miraculous virtues of this weapon. In the seventh century an attempt was made to steal it, but it escaped its captor and flew back to its resting-place at Atsuta. A Korean priest succeeded in carrying it away, but in crossing the channel his ship was overtaken by a storm and was driven back. Impelled by the mysterious power of the Sword, he returned it, confessed his crime and was executed.

Mythological jewels played an important part in the life of the gods, for Susa-no-Wo-no-Mikoto begged from his sister Amaterasu the string of jewels entwined in her hair, and wound round her wrists. He rinsed the jewels in the well of heaven, and then chewing them, laid them on the palm of his hand, and blew them away. From the mist of his breath gods were produced. Izanagi, the great father of the gods, took the string of jewels about his neck and shook them, giving them to his daughter, Amaterasu, who in her turn presented them to the Imperial grandson, dispatched to rule over the Central Reed Plain.

The Jewels of the Imperial regalia appear first in the legend of the Sun Goddess. Displeased at the unruly behavior of her brother, she closed the door of the Rock Cave of Heaven. The eighty million gods assembled on the bank of the Tranquil River of Heaven, and consulted together as to the best means to bring forth the Great Shining Deity. One gathered singing birds. Uzume, the ancestress of theatricals in Japan, stood on an upturned tub, and stamped her feet, making a headdress of a sakaki branch, and tying



INTOXICATING THE EIGHT HEADED SERPENT

Drawn by SUHOO HACHIYA

up her costume with long strands of moss. Ama-no-Koyane-no-Mikoto rooted up a sakaki tree and hung upon the branches a mirror and a string of jewels, made by the ancestor of the jewel-makers. Thus the tradition of the jewels has been handed down to the present ever since the age of the gods.

The Three Imperial Treasures have been preserved through all the vicissitudes of history, and almost equal reverence is paid to the replicas that have been made of the Mirror and Sword. Historic records reveal that the Mirror has more than once been damaged by fire. In 960, the fourth month, it suffered in a palace fire; while in 1005, the eleventh month, it was almost totally destroyed, only a small part, says the record, remaining. A third fire, in 1040, so damaged the Mirror that it was reduced to fragments, and it is these that are now in the Kashiko-dokoro, the original being in the Great Shrine of Ise.

At the battle of Dannoura, in 1185, when the young Emperor Antoku lost his life, replicas of the Sacred Treasures came near being lost. The Mirror and Jewel were in a box, and the enemy, the Genji, were anxious to see them and secure them. They seized the casket and opened it, when the flashing of the Mirror was so intense that the enemy were blinded and driven mad. Temporarily the Jewel was lost, but it was found in its box floating on the sea, and was restored to the succeeding Emperor. Similarly, the replica of the Sword was lost when the Taira were exterminated, and this has never been recovered. A second replica was made, and a third, which was offered to the Emperor from the province of Ise. This still remains as the substitute of the original replica lost at the battle of Dannoura.

During the brief era of the rival Imperial Courts in the fourteenth century, when the Northern and Southern Courts strove for supremacy, the control of the Sacred Treasures became the object of conflict, since true sovereignty went with their possessor. The

Emperor Godaigo was banished to the remote island of Oki, in the Japan Sea. After the establishment of the Hokucho, or Northern Court, the Regent Hojo Takatoki demanded that the exiled ruler transfer the sacred emblems to the Emperor Kogon, first of the Hokucho Emperors. Godaigo, however, surrendered only the replicas, and when he returned, as he did soon afterward, he brought the Treasures with him. The first Ashikaga Shogun was similarly deceived by the Emperor Godaigo.

It was in the reign of Gokameyama, of the Southern Court, that the unification of the rival Courts was agreed upon. This being accomplished, the sovereign of the Northern Court, Gokomatsu, was named the hundredth successor of the Imperial line, and the true, legitimate ruler—a settlement effected by the greatest of the Ashikaga Shoguns, Yoshimitsu. The Treasures were then surrendered and restored to the newly-proclaimed Emperor, October 5, 1392.

The shrine of the Mirror was built close to the Isuzu River that wends its limpid course to the Pacific, which is but a short distance away. Surrounded by ancient cryptomeria, the approach is made through giant wooden torii. A screen stands before the gate which gives entrance to the chief shrines to the Sun Goddess and the Goddess of Food. The very simplicity of the place increases the hidden mystery of the goddesses and their association with the far distant past of the Japanese people.

Atsuta, the home of the magic sword, is also near rivers that flow to the low-lying sea coast, just the place primitive tribes would choose to build an altar to their gods. Through the five torii set in the midst of great old camphor trees of a wooded park, pilgrims find their way to the three small brown shrines where all the gods of the Shinto pantheon are worshiped. Once the Three Treasures were kept on the couch-throne of the early Emperors, but now they are widely separated, the Jewels being in the personal possession of the Imperial Family.



# CEREMONIES AND FESTIVALS OBSERVED YEARLY BY THE IMPERIAL COURT

By TERUOKI HOSHINO



WHILE the life of the Court is an existence apart from that of the plain citizen, much is known concerning the ceremonies and festivals which occupy the time of the Shinto ritualists, in which the Emperor and Empress and members of the Imperial Family participate. The anniversaries of past Emperors, the ritual services for the gods and ancestors, the ancient ceremonies so long preserved, which were an essential part of the lives of the Emperors of old as they are today, create a sphere of activity which extends from the first hours of the New Year until the mystic Shinto night-watch ceremony as the old year departs. Moreover, a number of the Court ceremonies, such as tasting the new rice, purification rites, and the soul-quieting service for the Emperor and Empress, are to be seen in a more elaborate form in the celebration of the Enthronement and the subsequent Daijo-sai.

Since the manner in which the New Year is ushered in has long been considered significant in Japan, the very first ceremony of the Court is regarded with deep respect. This is the Shihohai, or Worship of the Four Directions. Preparations are made in the early hours of the first day; a temporary shrine to the gods of heaven and earth is erected in the palace garden, and before it a seat is placed for the Emperor, with folding screens for privacy. As it is still dark, fires are burning in the garden to give light and guide the Emperor and the few courtiers who accompany His Majesty to the place of worship, which is illumined by but two candles.

The origin of this Court ceremony is not known. Some authorities believe that it was introduced from China; others think it is indigenous. But from the manner in which it was performed before the Meiji era, it was evidently a Chinese festival modified by Japanese customs. At half-past five the Emperor approaches the shrine dressed in *korozen*, the yellow robe worn at the time of enthronement. In the service, the Emperor first faces the direction of Ise Grand Shrine, where are enshrined the Sun Goddess, Amaterasu Omikami, and the Goddess of Food, Toyouke. The gods of heaven and earth are next worshiped. Reverently the Emperor turns towards Nara, to the tomb of Jimmu Tenno, and to the tomb of Emperor Meiji, near Kyoto, and next to that of Emperor Taisho, his Imperial father, near Tokyo. Once more the Emperor stands looking out in the direction of Hikawa Shrine at Omiya, in the province of Musashino, where are enshrined the gods protecting the Imperial Family in the great plain of Musashi, which stretches from Mount Fuji to the Pacific and

over which the city of Tokyo spreads itself in ever-expanding growth.

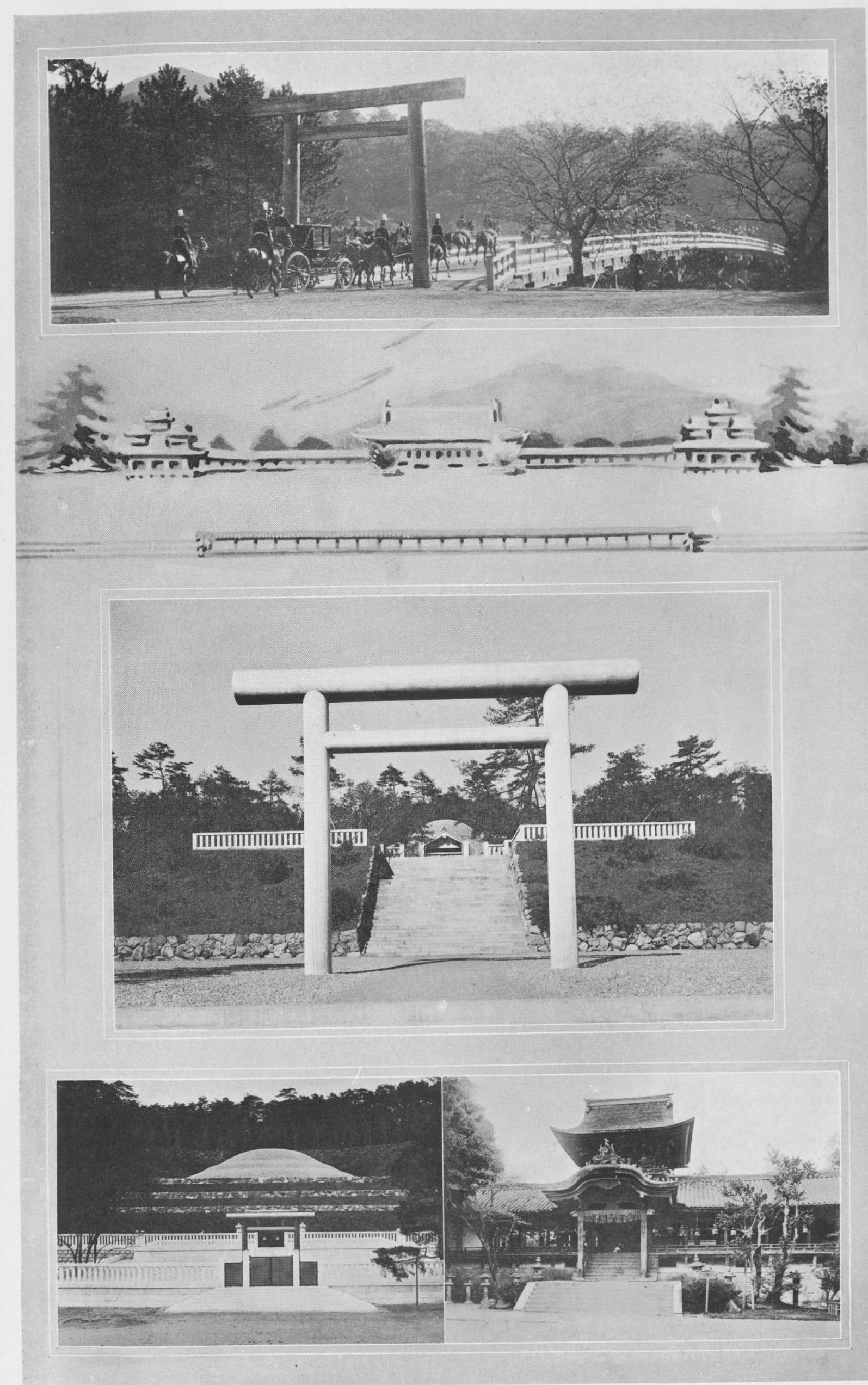
Again, respect is paid to the gods of the two Kamo shrines in Kyoto, where the great red Shinto torii are a contrast to the groves of fine old trees, and clear running brooks flow about the buildings. Here are the protecting spirits of the old Imperial capital. The Emperor then prays in the direction of Iwashimizu, the Hachiman Shrine set high on a hill overlooking the city of Kyoto, so long associated with the Imperial Family, and sacred to the Emperor Ojin, now deified as the God of War. The Emperor also faces towards Atsuta, the shrine of the magic Sword, where the pantheon of Shinto gods are worshiped; and in the direction of Kashima and Katori, east of Tokyo, the ancient deities of these shrines being invoked.

The Shihohai is a religious ceremony for the Emperor alone, when His Majesty prays for the peace of the nation. No deputy is permitted to worship in all directions while the year is new-born and the sun has not yet risen.

The Emperor next worships at the Three Shrines of the Imperial Palace garden, first before the Kashiko-dokoro in the Ummei-den or Mirror Hall. This is the Saitan-sai, or New Year ceremony. The ritualists make food offerings, and the Emperor takes part in the ritual, holding a branch of sakaki tied with red and white silk streamers. A service of bells is performed by the *naishoten*, or women ritualists of the Court, which continues for ten minutes. The *naishoten* also take the *otamakushi* from the ritualist and offers it to the Sun Goddess in the third and innermost chamber of the shrine. Similar rituals are carried out at the Korei-den and again at the Shin-den, and by seven o'clock, just as daylight comes, the food offerings are taken away to the strains of music and the singing of the Kagura-uta.

On the mornings of January 2 and 3 simple ceremonies are held before the Three Shrines. On the third morning is the Genshi-sai, another New Year ceremony preceding the transaction of affairs of state. Formerly a Shinto priest lectured before the Emperor, but this has been discontinued. In the Saitan-sai, the ritualists alone officiate, the Emperor attending, but in the Genshi-sai, the Emperor takes an active part, reading a *norito*, and the Empress and members of the Imperial Family are in attendance. This is carried out with great attention to detail, and begins in the morning, at eight, and ends at eleven, continuing again from noon until two, when certain officials of high rank are permitted to worship.

There is the ceremony of serving special dishes on the first three mornings of the New Year. Their Majesties sit before a meal that has been specially prepared, when they take up the *hashi*, but do not



Upper: HIS MAJESTY ENTERING THE ISE SHRINE GROUNDS; Center: THE TAMA MAUSOLEUM; Lower Left: MAUSOLEUM OF MEIJI TENNO; Lower Right: IWASHIMIZU SHRINE



partake of the food. Afterwards the regular breakfast is served.

At ten on the morning of January 4, Their Majesties receive the Princes and Princesses of the Blood in the Phoenix Hall, and later high officers of state and members of the Corps Diplomatique are received in audience. The Emperor and Empress give their New Year banquets in the Homei Hall.

An important annual state function in the palace is the reading by the Emperor of an Imperial Rescript on the relations of Japan and the Powers. Very rarely is there occasion for other than the most felicitous expressions. The Premier replies on behalf of the nation, and the Doyen of the Corps Diplomatique on behalf of the Powers.

From January 11 to 21 there are held the Shun-sai, or ten days' ceremonies in the Three Shrines, and throughout the year the Shun-sai is held each month. Memorial services for Emperor Komei, great-grandfather of His Majesty, are observed on January 30, and are held in the Korei-den, the shrine of the Imperial Ancestors, a service being held the same day before the tomb of the Emperor in Kyoto. All members of the Imperial Family, without exception, attend this ceremony.

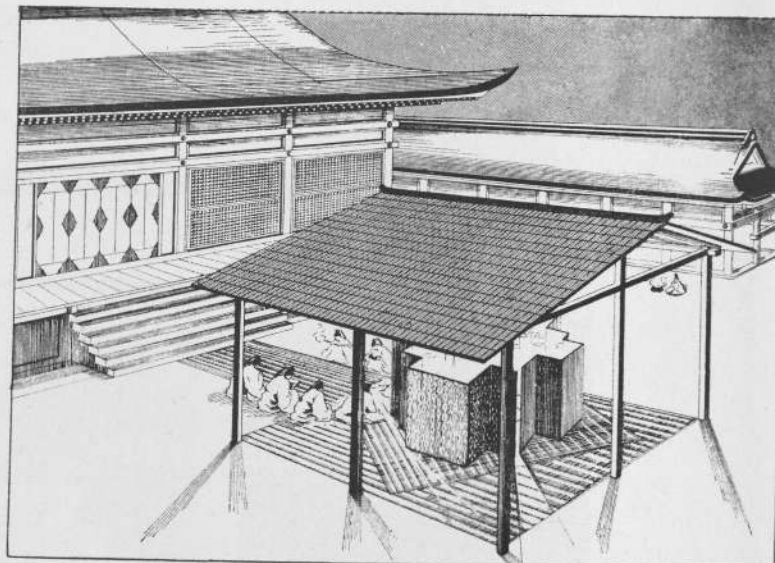
On February 11 is celebrated the ceremony of greatest popular interest, the Kigen-setsu, the anniversary of the Emperor Jimmu's Enthronement, and a great national holiday. The day is also auspicious as the anniversary of the promulgation of the Constitution of modern Japan. In the morning, Their Majesties and the Empress Dowager take part in the Shinto rituals before the Three Shrines, and later a state banquet is given to which officers of state and members of the Corps Diplomatique are invited. On this great occasion the old warrior dance, Kume-mai, is given, so long associated with Jimmu Tenno, which was performed at the first Enthronement banquet during the late celebrations. On this day, also, a messenger is dispatched to the tomb of Emperor Jimmu.

On the evening of Kigen-setsu, the Mikagura is celebrated following very ancient traditions. It begins at six o'clock, when ritualists proceeding from the Korei-den hand the dancer a branch of sakaki. There is but one dancer in Mikagura, who is called the Ninjo. He wears a yellow robe with a long train, and performs in the Kagura-sha, or open pavilion which fronts on the Three Shrines and consists of simple posts supporting a roof, the ground covered with sand. Curtains are hung on three sides of the pavilion, since the entertainment is not given for the amusement of man but to propitiate the gods. In front of the sanded stage is a pit, where a fire is kept burning. Musicians are seated on each side, and wear robes of green, red and blue. The Ninjo sits apart on a thick straw mat until he advances to meet the chief ritualist and receives from him a branch of the sakaki, to which is attached by a silken cord a circle made of green rattan, forming a symbol of the Sacred Mirror of the Imperial regalia. With this the Ninjo comes to the pit, and gives command to an assistant ritualist to make the fire, which is said to

commemorate the bonfire the gods placed in front of the cave of heaven when they tried to induce the Sun Goddess to come forth. The musicians are next called in one by one, the player on the koto, the flutists, the singers. The Ninjo offers a prayer to the gods, after which he retires to his seat on the mat with the sakaki sprig before him. The old songs of Mikagura are sung one after the other.

At half-past eight, the Ninjo, letting down one sleeve, and holding his sprig of sakaki, begins to dance slowly in the space between the musicians and the singers, his long train flowing over the sand. The dance over, the musicians retire, but the singers continue. When the former return, the Ninjo again begins to dance, becoming more and more excited in his movements, the musicians quicken, and the singers chant louder as they sing of the coming of dawn. Formerly the Mikagura continued until the new day, but it is now over at midnight. The Ninjo returns the sprig of sakaki to the ritualist, who proceeds to the palace and hands it to the Emperor.

An interesting custom in connection with this entertainment to please the gods, which has been preserved at the Court for centuries, is the fact that Their Majesties and the members of the Imperial

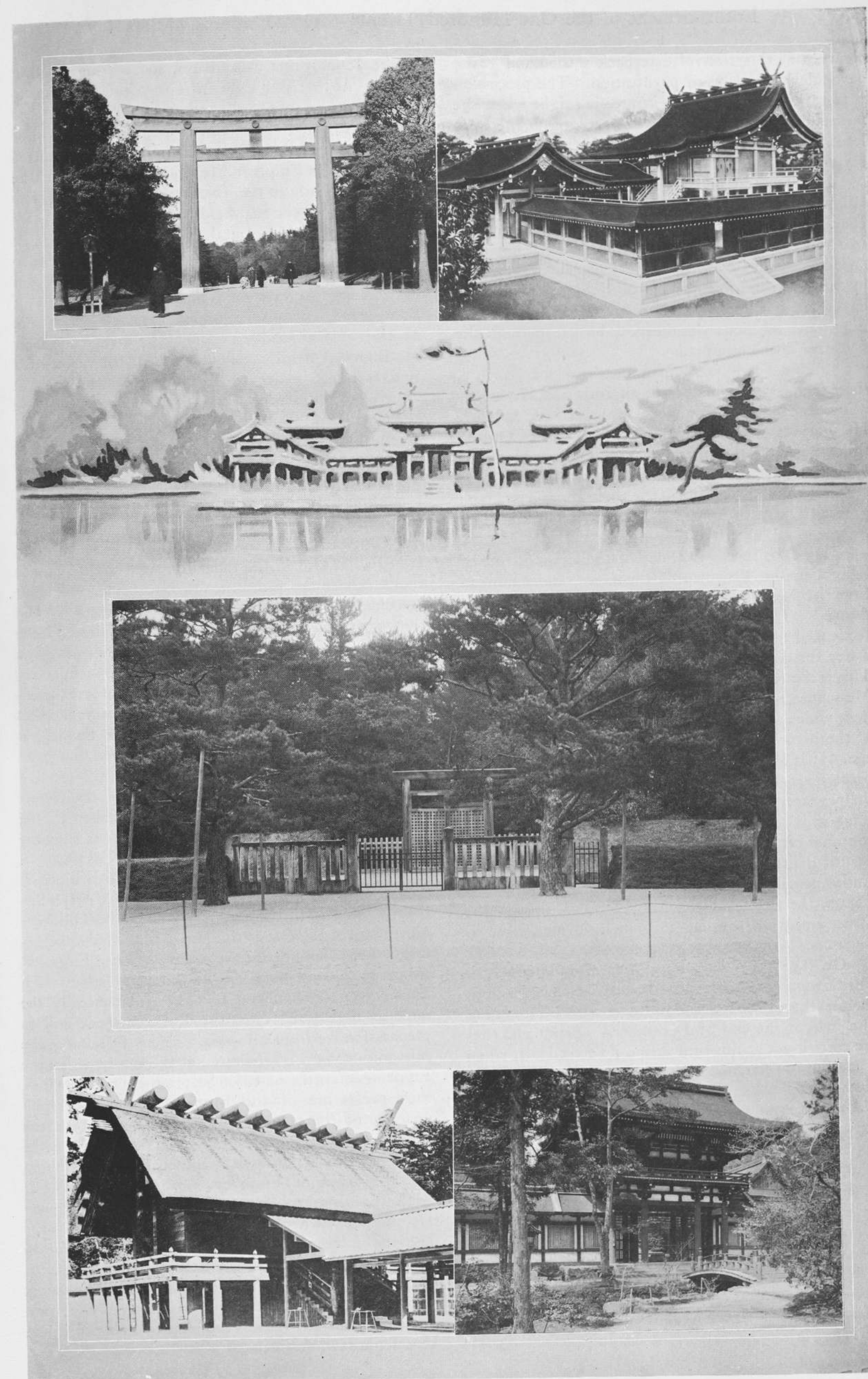


WORSHIP OF THE FOUR DIRECTIONS

Family do not retire until the Mikagura is over, and that telephone messages are sent to inform each and all when the ancient service is at an end.

Still later in February, on the seventeenth, prayers are offered at the Three Shrines for a good harvest, and for the peace and prosperity of the country. An Imperial Messenger is sent to Ise Shrine where offerings are made, and similar services are held at all Shinto shrines throughout the country. Another memorial day in February is the twenty-first, the anniversary of the Emperor Ninko, great-great-grandfather of His Majesty.

In March, after the period of Shun-sai, or ten days' ceremonies, comes the annual festival at Kasuga Shrine in Nara, which is held under the auspices of the Imperial Household. Since the Fujiwara family of the Imperial line are descended from the goddess enshrined there, the head of the family was long accustomed to take part in the festival and in person to offer food to the deity. An Imperial Messenger is now sent, with many attendants. The customs



Upper Left: ENTRANCE TO MEIJI SHRINE; Upper Right: INNER SANCTUARY OF MEIJI SHRINE; Center: MAUSOLEUM OF JIMMU TENNO; Lower Left: INNER SANCTUARY OF ISE SHRINE; Lower Right: KAMI-KAMO SHRINE



observed at this festival date back a thousand years, particularly the rites of purification. The procession is picturesque, and it is an impressive sight when the messenger in ancient robes is seen to ascend the steps leading to the vermilion shrine set in the midst of the cryptomeria forest, his long train held by a ritualist.

The Shunkikorei-sai is celebrated in March, when all past rulers, the first excepted and also the four immediate predecessors of the Emperor, are remembered by special rituals. This is most elaborate, and includes one of the most ancient dances preserved by the Court musicians, Azuma Asobi. On the same day there is the Star festival, which formerly had important religious significance, but at present the Emperor does not attend.

Jimmu Tenno is again remembered on April 3, the anniversary of his death, an Imperial Messenger being dispatched to his tomb—also a national holiday. His Majesty worships at the Three Shrines. On the following day an Imperial Messenger is sent to the Yasukuni Shrine in Tokyo, dedicated to the soldiers and sailors who have died for their country on land or sea. The birthday of His Majesty is celebrated on April 29.

May 14 is the festival day of the Great Shrine of Izumo, in the Province of the Gods, and again an Imperial Messenger leaves the Court for the distant shrine. The fifteenth is the date for the annual festival of the two Kamo shrines in Kyoto, which are under the direct control of the Imperial Household. This is the famous Aoi festival, to which an Imperial Messenger is dispatched. The feature of the procession, which is a quarter-of-a-mile long, is the display of the luxurious Heian costumes of a thousand years ago. It is one of the most beautiful and picturesque processions to be seen in all Japan—a revelation of the pageantry of the Imperial Court in old days. In color it is superior to the Enthronement, since the costumes being for summer are gayer and much more beautiful than the winter robes worn at the time of Enthronement. On May 21 is held the festival at Atsuta, the shrine of the Magic Sword, one of the three Imperial regalia, to which a messenger is dispatched.

On the last day of June, the Oharai, or Purification ceremony, is performed at Court, and at shrines throughout the Empire. The ceremony is also held at the end of December. Quaint old rites are carried out at this time in the Phoenix Hall, when a master of ceremonies invites the Emperor to be present and asks after His Majesty's health. A piece of rough cloth is handed the Emperor by a chamberlain, which is returned; next a ritualist takes up bamboo canes, hands them to the chamberlain, who five times measures the Imperial person, as though to make a new costume. Then a jar is handed to the Emperor, who returns it. The whole ceremony is gone through twice, and later the ritualist throws all the objects used into a river, signifying the casting away of impurities and evil influences.

The anniversary of the death of the Emperor Meiji, the great figure of the Meiji era, grandfather of His Majesty, is celebrated on July 30, in Kyoto

at the Momoyama mausoleum, and by the nation at large. At Meiji Shrine in Tokyo thousands go to pray.

On August 1 there is held the regular festival of the Hikawa Shrine at Omiya, near Tokyo, a shrine created by the Emperor Meiji as the guardian of the Imperial Family in the Tokyo area, just as the Kamo Shrine in Kyoto has held the same position for centuries in the old capital.

September 15 is the festival day of the Iwashimizu Shrine on Otoko-yama, a mountain solitude, yet overlooking the city of Kyoto and within sight of four rivers, a shrine which has great historic associations and has been connected for centuries with the Imperial Family. This is one of the three great festivals held under the auspices of the Imperial Court. The relation between the shrine and the Imperial Family is second only, perhaps, to Ise Shrine.

In the Kasuga festival are seen the family customs of ancient times, while that of Kamo has preserved the costumes of the Imperial Court. In the Iwashimizu festival the religious side of Shinto is faithfully reflected, although something of Buddhism still clings to the form and color of the celebration. It begins at two in the morning, with mystic Shinto rites. There are four gates to the shrine, and these are closed during the services for the god. When they are opened, the deity is invited to descend the hill, riding in a phoenix palanquin, or *omikoshi*, to a temporary resting-place. Villagers in the vicinity cry out in loud voices, making a noisy demonstration to please the divinity. The Imperial Messenger takes part in the procession, and towards dark the god is once more escorted back to the shrine and the gates are shut.

Towards the middle of September the Court celebrates the autumn equinox. On October 17 the festival of Ise Shrine is held, and a few days later the autumn festival of Yasukuni Shrine in Tokyo.

One of the four greatest national holidays is Meiji-setsu, the anniversary of Emperor Meiji, when Tokyo citizens throng to Meiji Shrine. The very old mystic rites of the Chinkon-sai, or Soul-quieting ceremony, when prayers are offered for the Emperor, Empress, and all members of the Imperial Family, are held on November 22. This is practically the same as that given after the Enthronement and in preparation for the Daijo-sai. The day following, the Niiname-matsuri is celebrated at the Court, when the Emperor offers the new rice before the Three Shrines, each prefecture of the Empire sending a certain quantity of the new crops to the palace. In many respects this tasting of the first-fruits is similar to the Daijo-sai which, however, is much more elaborate.

The death of Emperor Taisho, father of His Majesty, is remembered with special ceremonies on December 25, when Mikagura is performed. On the last day of the year purification rites are carried out, and a night-watch ceremony held in connection with the Three Shrines, when the *naishoten*, or women ritualists of the Court, are in charge of the most ancient and mystic rites in the long calendar of Court ceremonies and festivals.

## THE GRAND SHRINE AT ISE THE MOST HALLOWED SPOT IN THE EMPIRE



SET in the midst of a forest, near to a clear-running stream and with a great amphitheater of tree-clad hills as a protecting background stands the simple building of unpainted wood within which reposes the Sacred Mirror, emblem of the great Sun Goddess, which has been treasured through the centuries as the most precious thing on this earth by Emperor after Emperor of Japan in a long line "unbroken for ages eternal."

The Great Shrine at Ise, or the Ise Dai-jingu, is of all spots most consecrated, most sanctified, most holy to the millions of men and women who constitute the strength of the Empire of Japan. It is easy to call it Japan's Mecca or Japan's Jerusalem, but the analogy is poor. The reverential attitude in which the Ise Dai-jingu is held by the Japanese people from Emperor to lowliest subject is peculiarly Japanese and does not find an exact counterpart elsewhere.

Not only is the Dai-jingu a holy spot in the religious sense, but it is the visible symbol of the nation's whole being. The Japanese attitude toward it is one of *makoto*, a word which can not be accurately rendered into English. Patriotism, nationalism, Emperor worship, the attitude toward the throne are words or phrases used for *makoto*, but each of them is very inexact. Loyalty, filial piety, the emphasis on the family rather than on the individual are still other attempts to put *makoto* in English. *Makoto* embraces all of these, but no one of them has the exact connotation to the Japanese consciousness that it has to the American or European. Foreign thought does not comprehend the reverence, loving loyalty, respectful kinship of the Japanese toward his Emperor, and therefore toward the nation, and therefore toward himself as a part of the nation. And yet, until this emotion is understood it is impossible to comprehend or justly evaluate the Japanese and Japanese action. *Makoto* is on a high moral plane. It is the dominant, compelling emotion of the Japanese people, and if an appeal can be made to it the response is as instantaneous, as all-embracing and as certain as when the Puritan conscience of the American people is roused to a lofty call of idealism.

*Makoto* finds expression at the Ise Dai-jingu. Every Japanese should go there once before he dies. No event of great importance, to the nation or to the individual, occurs but that it is formally reported before this shrine to the great Sun Goddess. His Enthronement ceremonies at Kyoto finished, the first act of the Emperor was to journey to Ise-Yamada and there worship the spirit of his Divine Ancestress.

It was in September of the year three that the

Emperor Suinin, eleventh of his line, dispatched an Imperial princess to the newly built shrine, sending with her the Sacred Mirror which had hitherto always reposed in the palace of the Emperor. From that day to this the Mirror has remained enshrined at Ise, revealed only to the eyes of the highest ritualists of the Shinto faith but worshiped at a slight distance by countless millions.

The Emperor Suinin made a wise choice. The village of Ise, situated on the banks of the beautiful Isuzugawa, is rimmed about by a magnificent horseshoe of mountains. A peace and a solemnity pervade it which are produced by the natural setting.

The shrine to the Sun Goddess itself stands among gigantic cryptomeria which seem to be the columns of a majestic temple, as indeed they are. There are four enclosures, the shrine being within the innermost.

The waters of the Isuzu River are crossed and one passes beneath the stately dignity of a giant torii made of wood, to enter an open park. The graveled drive leading to the shrine crosses the park and swings back to the banks of the stream. Devout pilgrims pause here to cleanse their hands and mouths before proceeding on into the forest.

A barrier of wood surrounds the building and at this barrier all save the highest must pause. The building is of unpainted hinoki wood adorned with glittering brass and with a roof of hinoki thatch. White silken curtains sway with the breeze before the entrance, and fresh branches of sakaki are on either side. The satisfying simplicity of Japanese aesthetics is here. Much that is in the Japanese soul can be sensed from the appearance of this most holy of holy places.

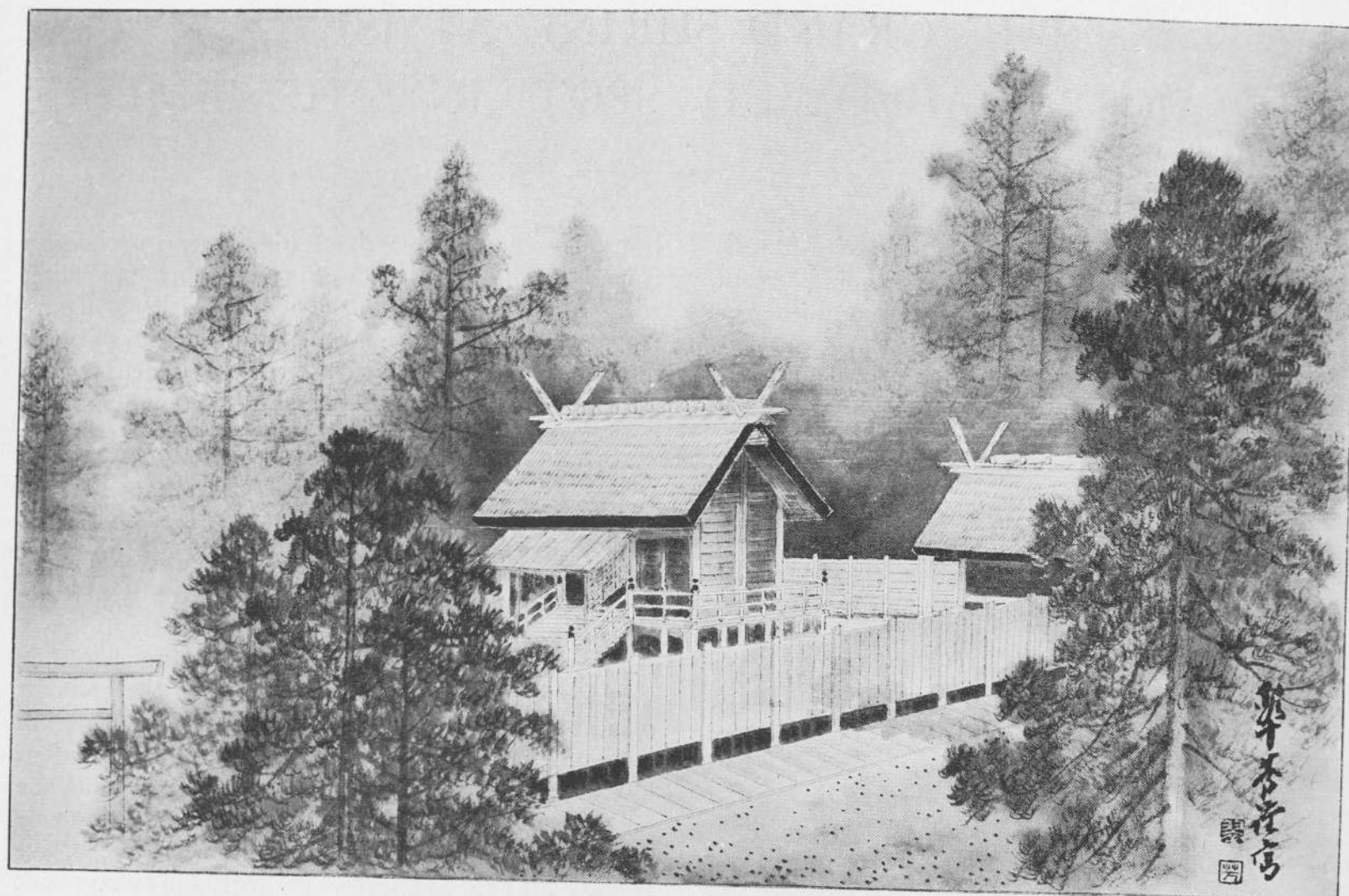
The Japanese will tell you that the shrine is primitive Japanese architecture uninfluenced by China. It is primarily Japanese, but the metal ornaments were unknown in ancient Shinto shrines and the screen which stands before the gate is curiously like the spirit screen of China.

This is the Kotai-jingu, the Naiku, the inner shrine within which is kept the Sacred Mirror. There is the Toyouke Dai-jingu, the Geku, or outer shrine, dedicated to the goddess of grain, and there are other shrines at Ise all part of the same system.

Two lesser deities are likewise enshrined in the Naiku. To the east of the great Sun Goddess is the spirit of the god who pulled the great Sun Goddess from her cave when she peeped forth, and to the west is that of the granddaughter of the Sun Goddess.

Toyouke-no-Mikami, goddess of cereals and of silk, is enshrined at the Geku, or outer shrine. She is the daughter or granddaughter of Izanagi and Izanami, the creator-gods, and was the one who brought rice and silk into the world, presenting them to the Sun Goddess, who was greatly pleased and





THE INNER SHRINE OF ISE DAI-JINGU

Drawn by Suikoo Hachiya.

planted the rice in the Sada and Nagata fields, possibly the precursors of the Yuki and Suki fields. While the Sacred Mirror was still kept in the palace of the Emperor this goddess was enshrined together with the Sun Goddess, but when the Ise shrines were established they were separated. Three other goddesses, all daughters of Susano-Wo-no-Mikoto, brother of the Sun Goddess, are enshrined in the Geku.

The Kotai-jingu has nine branch shrines at Ise, and the Geku has four. The most celebrated deities of the Shinto pantheon are enshrined in them. The Kotai-jingu has under its control seventy-eight shrines and the Geku twenty-nine.

A detailed description of the various buildings of the Ise Dai-jingu and of the deities enshrined within them would prove wearisome and of little value to any save a serious student of Shinto. The Japanese genius for harmonizing man with nature reaches a high point at Ise, for truly the simple buildings the park-like open spaces, the cryptomeria and the mountains which encircle all tone into a symphony of solemn reverence, primitive simplicity and the unquestioning faith and trust of the child at his mother's knee.

It is a moral obligation that every Japanese should make the great pilgrimage at least once during his lifetime. In these modern days when it is a comparatively simple matter the individual is apt to keep putting it off until some more convenient time, but in the past the road to Ise was lined with throngs of pilgrims. It was quite customary for young apprentices to absent themselves without leave and set out on the journey, begging their way as they went.

If a man be appointed to high office or receive some other honor he must repair to the Ise Dai-jingu to report the fact to the great Sun Goddess. The chief events in the life of the nation and of the Imperial Family are thus reported by a messenger dispatched by the Emperor. The first instance when Imperial messengers were dispatched to the Ise Shrine to make special divine offerings to the Imperial ancestors is said to have occurred in the reign of Emperor Mommu for the purpose of announcing the construction of a new palace. In the days of Emperor Mommu any person above the fifth grade in Court rank was eligible as an Imperial envoy, but later this was changed to the third grade, and such envoys, the first of whom was Lord Moroye Tachibana in the days of Emperor Shomu, were known as Kuge-chokushi, or Lord Imperial Messengers, whose duty it was to read the Imperial writ (shimpitsu) and Imperial prayer (semmyo) to the Imperial ancestors. This custom began in the days of Emperor Ichijo, when the damaging of the Sacred Mirror installed in that Emperor's palace during a fire was reported.

Historical records show that, from the very day of their appointment, all Imperial envoys were obliged to undergo a daily purification of body and soul until their mission of reading the Imperial writ and offering the Imperial prayer at both the outer and inner shrines had been fulfilled, immediately after which the Imperial writ was handed to a negi (priest) and then destroyed by fire in front of the gods.

It may be of interest to remark in this connection that, although the Enthronement of the illustrious Emperor Meiji was solemnized at the Imperial

Palace in Kyoto in August, 1868, the political disturbances throughout the country made it impossible to report the matter to the Imperial ancestors at the Ise Shrine, and it was not until October 27, 1871, that the Emperor Meiji was able to dispatch Lord Suetomo Sanjo to perform the ceremony.

In the case of the late Emperor Taisho, however, as soon as the dates for the Enthronement and the Daijo-sai became known, His Majesty made the necessary reports in person at the Kashiko-dokoro, the Korei-den and the Shin-den, and also sent an Imperial envoy to report the matter to the Grand Shrine at Ise as well as to the mausolea of Emperor Jimmu and of four other Emperors, after which His Majesty paid his respects in person to all those places.

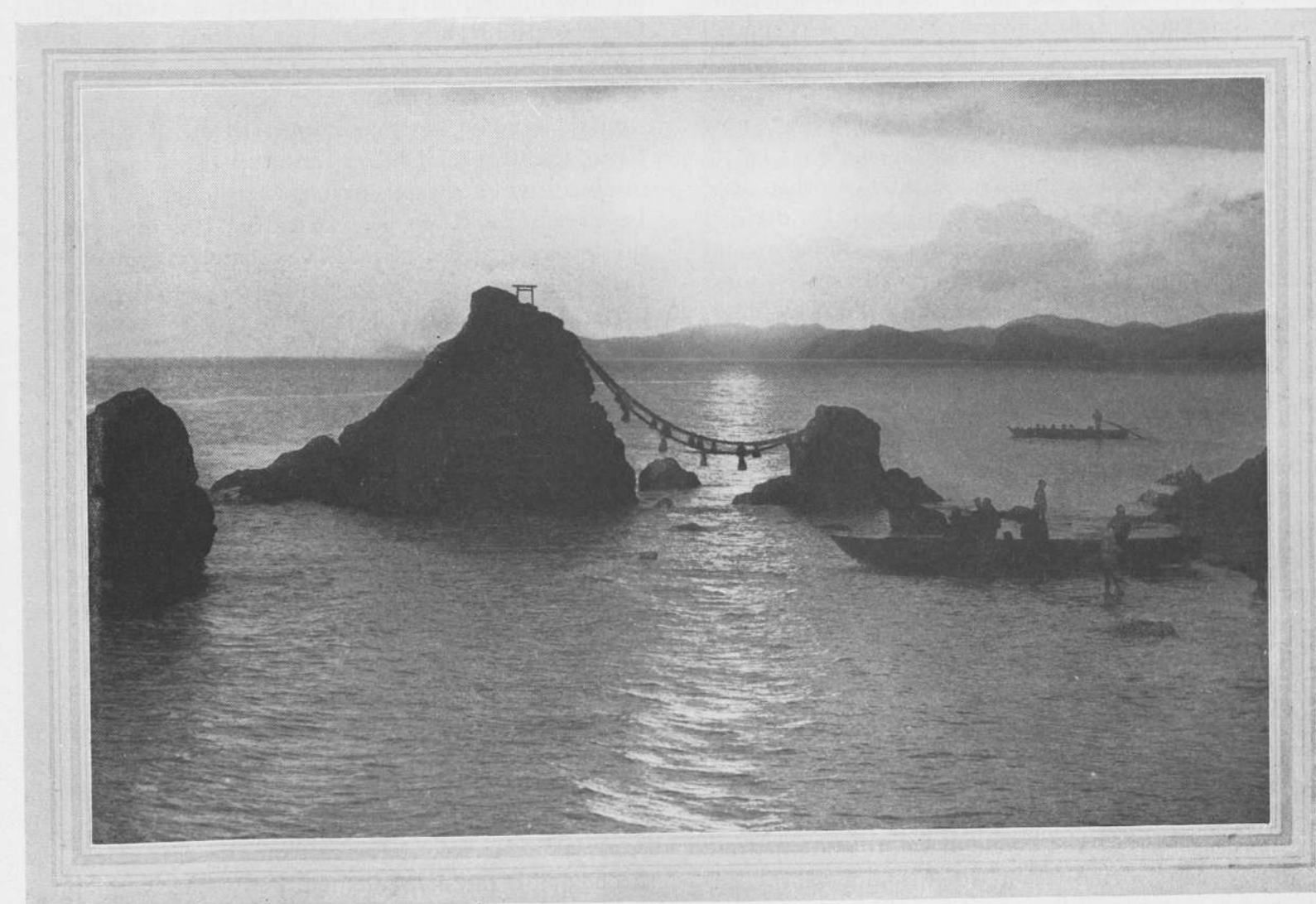
The late Meiji Tenno was the first Emperor to visit the shrine in person, a precedent followed by his Imperial son and grandson. The keen sense of ancestor worship of Emperor Meiji was evidenced by the formulating of regulations in the Imperial house law making it compulsory for the Emperor and Empress to visit the Ise Shrine on any occasion of great importance to the state, such as the Enthronement or Imperial nuptials, whereas in ancient days there were very few instances indeed of even princes or princesses visiting the shrine. The Emperor Meiji paid his second visit to the shrine on May 26, 1872, during his visit to western Japan on the warship Ryujo, which on that occasion anchored off Ominato. Among the Imperial retinue was the great Takamori Saigo, who, unaccustomed yet to wearing foreign clothes, is said to have worn an ill-fitting suit with his naked breast visible to all. The other two instances of the

Emperor Meiji's visit to the Grand Shrine at Ise were those of July 8, 1880, during a tour through Yamashiro, Miye and Kyoto districts, and on November 16 and 17, 1905, to offer thanks to the Imperial ancestors for victory in the Russo-Japanese War.

One of the most interesting and most important of the ceremonies conducted at the shrine is its replacement by a new building every twenty years and the removal of the Sacred Mirror to the new structure. The Emperor Tenmu established this practice in 672, and the Emperor Jito rebuilt the shrines in 690-92. The practice was strictly observed until the time of the Kamakura Shogunate, but the Emperor Komei re-established it in 1343. The new shrine is always built on adjacent ground, twenty years later the former ground being used again. Formerly work on the new shrine was begun four years prior to the expiration of the twenty-year period, but now it is started eight years ahead. Next year will witness the completion of the new shrines, both the Naiku and the Geku.

Most elaborate ritual governs all work connected with these buildings and begins with the felling of the trees to be used. The Imperial forests among the Kiso Mountains have been used since 1809, those on Mount Kamiji having been exhausted. On the day chosen, there is a ceremony in honor of the god of Misomayama under whose jurisdiction the trees selected are growing, followed by a ceremony in the forest itself.

Ritual after ritual is observed, there being twenty-six ceremonies in all from the time the god of Misomayama is invoked until the Imperial Messengers have attended the removal of the Sacred



"HUSBAND AND WIFE" ROCK OFF ISE COAST



Mirror to the new shrine. All workmen engaged on the building are clothed in pure white garments which are changed at even the suggestion of a spot. They undergo daily purification.

The reconstruction of the Ise shrines is considered one of the most important rites of the Shinto faith and an event of great national importance. In ancient days the Emperor appointed the *zogushi*, or shrine construction messenger, who took complete charge, but later this office was performed by the High Priest of the shrine. In 1898 the Emperor Meiji created the Jingu Construction Bureau. For many years the honor of doing the carpentry work has been hereditary in certain families. At first the cost of reconstruction was borne by the immediate parish of the shrine, but later it was necessary to levy a special tax. During Tokugawa days the Shoguns voluntarily took this expense upon themselves, and at present it is borne by the national treasury.

A ceremony is held in the Kiso mountains when the trees are actually felled, and another when they are taken to Ominato, where they are stored pending their transportation to Ise. They are floated down the Isuzugawa and the Miyakawa. There is a ceremony when the first log is sawed, a ceremony at the beginning of construction and a ceremony for the god of earth, in which a sickle and hoe are used.

Ritualistic ceremony after ceremony accompanies every step, the crowning one of which is the ceremonial removal of the Sacred Mirror to its new sanctuary. This is attended by an Imperial Messenger, the Minister of Home Affairs, the head of the Shrine Bureau, the governor of the prefecture, the High Priests of the Ise shrines, ritualists, the shrine constructor and a guard of honor. When all is in readiness the procession forms. All are garbed in ancient style, and many carry bows and arrows, swords, shields and other articles which have now become largely archaic.

An Imperial Ordinance stipulates that the ceremonies at the Ise Dai-jingu shall be divided into the three classes of greater, ordinary and lesser ceremonies. Of the greater ceremonies, most are connected with agriculture or with the New Year.

The sending of Extraordinary Messengers to the Ise shrines by the Emperor is one of the most important functions in the Japanese state. The Imperial Messenger goes first to the inner shrine, and then to the outer one. Standing before the altar, he reads the message, which has been written by the Emperor's own hand. He then reverently hands it to the High Priest, who casts it into the flames. The Imperial Messenger returns to the capital and informs His Majesty that this has been done.

The most important ritual is the announcement that a new Emperor has ascended the throne, and is one that has never been neglected. His Imperial Majesty journeyed to Ise himself this year to make the report, but in former times an Extraordinary Messenger was sent. It was not the first time that His Imperial Majesty had gone to Ise, for he repaired to the Great Shrine prior to his departure for England and again following his wedding.

The removal of the capital and the reconstruction of the Emperor's palace are likewise regarded as events of great importance which must be reported. The Chief Ritualist was sent to Ise when the Constitution was promulgated, while every declaration of war and conclusion of peace has been reported. On other important occasions, such as the attaining of majority by the Emperor, Imperial nuptials or the nomination of a Crown Prince, it is customary to report the matter to the Three Shrines within the Imperial Palace, as well as to send special messengers to the Grand Shrine at Ise to make special offerings to the Imperial ancestors, as was the case at the time the present Emperor was formally installed as Crown Prince on November 3, 1916, as well as at the time of the Imperial nuptials of the present Emperor and Empress in 1925.

On looking through historical records we find that Prince Yamato Takeru-no-Mikoto, son of Keiko Tenno, the twelfth Emperor of Japan, repaired in person to the Ise Shrine when he was about to start on the perilous adventure of subjugating the rebellious tribes in Eastern Japan, and besought the Imperial ancestors for their divine aid, which request was immediately answered by Yamato Hime-no-Mikoto, who presented the youthful and valiant warrior prince with a beautiful sword known as the Kusanagi-no-Tsurugi.

On February 17, 1877, the new decorations, medals and badges of April, 1875, and November, 1876, were offered to the Imperial ancestors deified at the Grand Shrine at Ise by the then Grand Master of Ceremonies. With the innovation of all new orders, such as the Orders of Merit, Grand Order of the Rising Sun and Paulownia, Order of the Sacred Treasure, Grand Cordon of the Chrysanthemum and Order of the Golden Kite on April 2, 1896, similar services were conducted by Lord Michitaka Kujo, the Imperial proxy, at the Ise Shrine. Other instances when special services were conducted at the Ise Shrine by Imperial proxies are the reporting of the promulgation of the Constitution as well as Imperial house law by Lord Michitaka Kujo, Chief Court Ritualist, and the announcing of the completion of the revision of the Imperial house law.

Historical records show that there are numerous cases in which special Imperial messengers were dispatched to the Ise Shrine and Court music was suspended for five days whenever any unusual phenomena, such as the destruction of the Imperial Palace or shrine building by fire, the collapse of the main sanctuary, damage to the shrine buildings or strange rumbling sounds in the shrine precincts, occurred. Other instances are too numerous to cite here.

The whole life-stream of Japan as a nation has revolved and still revolves about Amaterasu Omikami, the great Sun Goddess, divine ancestress of the Imperial Family. It is at the Kotai-jingu in Ise that her spirit dwells, which is the most sanctified spot in all Japan and, to the Japanese, in all the world. His Imperial Majesty, having formally ascended the throne of his fathers, hastened first to the Kotai-jingu to make report to the goddess whence his line sprang.



## CEREMONIAL RITUAL GOVERNS THE HARVEST RITES OF THE ENTHRONEMENT

By D. C. HOLTOM, D.D., PH.D.



OUTSTANDING among the many observances wherewith the Emperor and the Empress of Japan formally proclaim and celebrate their Enthronement is a sacred ceremony of first-fruits. The Daijo-sai, carried out once in the lifetime of each Emperor immediately following the solemn announcement to the gods and to the world of the fact of the new succession to the throne as embodied in the Shunkyo-den and the Shin-den ceremonies, is, as indicated by its very name, a great ritual of first-fruits. The name Daijo-sai means the Great Festival of New Food. Taken in connection with its preparatory rites it is the most intricate and at the same time the most important ceremony in all Shinto.

In its existing form the Daijo-sai must be studied as an amalgamation of different complicated historical components. It bears half concealed within itself the primitive and impressive enthronement ceremony of the early Yamato rulers. Its music, vestments, processions, architecture and rituals of purification, oblation and communion present a variety of elements that invites detailed study. In one of its most significant aspects it is an imposing ceremony of first-fruits. Herein the new Emperor as the supreme representative of the nation before the kami, as, indeed, the reincarnation of the sacred priest-ruler of Old Japan, performs solemn religious acts that carry us back in their historical associations to the far-off dawn of some of the most consecrated of Japanese social and religious institutions. The very center of these great rites is a sacramental meal—a solemn eating by the Emperor himself of carefully prepared first-fruits, and at the same time an offering of first-fruits to the great kami of the nation. These first-fruits partaken of by the Emperor consist of millet and rice and of the black and white saké made from the latter. It is particularly in the

story of this rice thus sacramentally eaten by the Emperor and offered to the gods that we find interesting survivals of the food rites of men of long ago, as well as a solemn expression through the pageantry of dignified ceremony of the far-reaching significance of the food-quest in the history of the human race. The following article attempts to present in outline the story of this rice.

It should not surprise us to find in the Enthronement ceremonies of the Emperor of Japan this dignified ceremonial recognition of the significance of rice in the life of the nation. It is, indeed, highly appropriate that there should be this solemn acknowledgment of the higher religious associations of food, and in studying it we should remember how intimately true the recognition is to Japanese historical origin and development. Where the old Japanese stock came from is still an unsolved mystery. The truth probably lies in the statement that they are a mixed people with origins in several remote racial homes, who, like the similarly situated English on their European archipelago, have fused into a great modern people. Beneath the apparently homogeneous pattern of modern Japanese life the trained eye can detect threads of various different cultural and racial colors.

The dominant ancient Japanese stock, called by Japanese historians the Yamato Minzoku, the Yamato race, and sometimes the Tenson Minzoku, the Heavenly Grandson race, at an indefinitely remote period of Japanese history, probably more than two thousand years ago, appears to have made its way to the southern islands of the Nipponese group from some distant Indonesian home. They brought with them a relatively advanced civilization, comparable to the great barbaric agricultural cultures of Central America and Peru. This dominant Yamato race appears to have brought with them to the islands a knowledge of rice raising at a highly developed stage. They carried with them to their new home good rice seeds as well as the seeds of other useful plants. They



also either brought with them or developed later within Japan a very elaborate magico-religious technique for promoting the growth and fertility of crops, for securing the safety of seeds in the critical time of sowing, for protection against flood, drought and all enemies, whether insect, human or demon, and, finally, for propitiating and expressing thanksgiving to the great forces that preside over seed-time and harvest, and for carrying over fructifying influences into the seeds for the next season's planting. The story of Japanese civilization can be written largely in terms of rice, just as that of Indo-European peoples can be so largely told as the story of the cow and her milk.

It thus came about that Old Shinto was rich in ceremonies and devices for the purification and protection of seed and field, for guarding the growing grain against various evils and for properly appeasing and thanking spirits of the harvest. There were elaborate rites for driving evil from seed and land, for planting, and for praying for abundant harvest. There were monthly ceremonies for promoting the welfare of the growing crops, and finally at the harvest time there were important ceremonies of thanksgiving and rejoicing and of sacramental communion with the great food deities. The beliefs and practices of Old Shinto here affiliate themselves with the primitive and well-nigh universal notion that the time of sowing is of critical import in the food-quest, and thus to be guarded by carefully prepared rites. Furthermore, this magico-ceremonial protection must be extended right through the year. And then, again, at the time of harvest the great unseen Powers from whom food comes must be thanked and propitiated and their favorable influences carried over to the planting of the new year.

These rites have survived into present-day Japan out of the remote past. They come to their clearest and most magnificent expression in connection with the production of the rice used in the sacrament of the Emperor's Food Ritual of the Daijo-sai. They continue to maintain themselves partly with their original magico-religious significance, partly as picturesque and vivid pageantry, partly as impressive symbolization of deep ethical and social truths, partly as ritualistic expression of thanksgiving to the great kami of the nation, partly as prayers for continued prosperity and direction.

In estimating the situation thus brought to our attention we should remember that the Japanese are an ancient people who have lived for long centuries on their island home happily isolated from many of the disturbing and disintegrating forces that have perplexed and disorganized European and Asiatic continental cultures. Thus the Japanese people, protected by wide sea-reaches, divided into local groups by tall mountain barriers, sundered part from part by innumerable dividing waterways, have preserved into the living present many of the rites of the dim and distant past of man. Procedures once normal in European culture and which are now known with difficulty through the labors of the historical scholar, can be witnessed here in the actual living

ceremony. Japan is unique among the great nations of the world in the hoary antiquity of some of the more striking elements of the great rites of the Imperial Enthronement. In the harvest rites preparatory to the Daijo-sai we may find a modern survival of the intricate devices wherewith the ancient Japanese husbandman attempted to solve the all-important problem of protecting and augmenting his supply of food.

In this same connection we should remember also that the greatest of the ceremonies of religion in general center about the theme of food. The partaking of food together symbolizes and cements the deepest spiritual bonds of society, and in the earlier stages of human culture was regarded as actually accomplishing by magical causation the mystical union of man with man and of man with the gods. The most meaningful ceremony of Christianity is the eating of food in the sacrament of the Mass. The acme of Shinto rites is likewise in the eating of food. "The beginnings of the moral law," says Crawley, "are based on food tabus; religion culminates in a divine meal." The inner ceremonies of the Daijo-sai may be regarded, not incorrectly, as a great Imperial Mass. This sacramental communion with spiritual beings on the part of the Emperor is participated in by millions of devout subjects throughout the Empire, sitting in quiet meditation in the seclusion of their own houses. The Daijo-sai is, indeed, a Divine Meal wherein the Emperor as the High Priest of the nation, and on behalf of the nation, enters unto sacramental fellowship with the great national kami. The ceremonies connected with the growing and harvesting of the grain for this Divine Meal are thus of extraordinary significance and interest.

The first important step in the preparations for the great harvest rites of the Enthronement is the selection of two districts in distinct parts of the country where the sacred rice is to be grown. One of these areas is designated the Yuki district, the other the Suki district. The rice fields of the former district are called the Yuki Sai-den, the Yuki Sacred fields; those of the latter, the Suki Sai-den or the Suki Sacred fields. The exact reason why the rice growing areas are selected in duplicate and why the grain is grown in double portions is unknown. One explanation is that it represents an ancient provision against crop failure. If the harvest in one of the two districts were poor, the offerings would be safeguarded by the hope of a good crop in the other district.

Whatever the correct explanation may be, we know that the Emperor's food ritual itself is carried out in duplicate in the Daijo-sai. The sacrament of the Yuki hall is repeated in the ritual of the Suki hall. The rice grain in the Yuki fields is utilized in the Yuki ritual of the Daijo-sai and that from the Suki fields in the Suki ritual. To explain fully why the rice is grown in duplicate would require an explanation of why the Daijo-sai rituals themselves are carried out in duplicate. This latter constitutes a difficult and debated problem in Japanese historical study, which can not be taken up here. It is known,



OKUNINUSHI NO MIKOTO WAS A GENTLE GOD. HE MET A RABBIT TORMENTED BY HIS CRUEL BROTHERS. HE TOLD THE LITTLE CREATURE HOW TO CURE ITS WOUNDS. THE RABBIT WAS A BEAUTIFUL YOUNG WOMAN IN DISGUISE, AND MARRIED OKUNINUSHI TO THE CHAGRIN OF HIS BAD BROTHERS.— Drawn by SUIHOO HACHIYA.

however, that Yuki probably means "consecrated-tabooed food offerings" and that Suki probably refers to "consecrated-tabooed food offerings that follow." There is evidence showing that ancient Shinto food rites included a so-called Yuki-service of presentation of consecrated food offerings before the hour of midnight, and that after the hour of midnight was carried out a so-called Suki-service or the presentation of "consecrated-tabooed food offerings that followed." These terms probably thus originally had little or no reference to the Enthronement. Anciently, the grain produced in the Yuki and the Suki fields included millet, but this is now grown in districts apart from these areas.

The selection of the Yuki and the Suki districts is accomplished through an ancient process of divination by means of tortoise-shell. This form of divination evidently has a Chinese source, although there are Japanese scholars who claim for it an indigenous Japanese origin. It is probable that an older oracular consultation of the will of the gods in primitive Japan was by means of the shoulder-blade of the stag. In either case the method of procedure was essentially the same. The surface of the tortoise-shell or the shoulder-blade of the stag was crackled by heat, and in the oracular scorchings thus produced the will of the gods was read. The operations suggest the methods employed in modern spiritualistic circles of Europe and America wherein communications from the spirit world are supposedly received through the media of table-tilting, wood-rapping, spirit-writing, planchette, etc. In both Shinto and spiritualism an effort is made to provide instruments independent of the conscious wills of the ministrants—crude, perhaps, but nevertheless regarded as effective—through which superhuman communications may be received.

Divination services to determine the rice growing districts for the Enthronement rites of the reigning

Emperor were carried out within the precincts of the Tokyo Palace grounds on February 5, 1928. The ceremony was attended by high government officials, by the Chief Ritualist of the Imperial Court, by the Chairman of the Enthronement Ceremonies Commission as well as by other Court ritualists and members of the Enthronement Ceremonies Commission. The central rite of the ceremony, performed after the gods of heaven and earth had been worshiped with appropriate rites, and after two ancient gods of divination had been summoned to take up temporary residence in a specially constructed divination shrine, was the carrying out of the archaic tortoise-shell divination mentioned above. The shape and size of the tortoise-shell employed have varied in different periods of Japanese history. Rectangular, elliptical and hexagonal forms have all been used. The present shape is that of a figure with a square base capped by a triangular top, roughly suggesting the outline of a tortoise. The shell is cut to a size eight *sun* [a *sun* is approximately one inch] long and five *sun* wide. It is peeled and carefully polished with smooth stone. Four such shells are prepared, two for each district.

In the February rites a "pure fire" was kindled by rubbing together two pieces of hinoki (fire wood). The fire thus produced was transferred to finely divided pieces of Ahaba wood (*Prunus Grayana*), a variety of the cherry, sometimes popularly called the Inuzakura (Dog Cherry) or the Uwamidzu-zakura (Water-surface Cherry). Since ancient times in Japan the wood of this tree has been used to kindle the fires of divination. It is of some interest to note that, because of this sacred association, the use of the tortoise for food and the employment of the wood of the cherry for ordinary household fires are taboo to the ritualists who perform the great divination. In the pure fire thus produced a ritualist who has been carefully prepared for the test by rites of purification



extending throughout the entire previous year holds the tortoise-shell. On one face of this shell certain cryptic marks have previously been traced in black—a long vertical line with two horizontal lines at either end, making five lines in all. From the number and direction of the scorplings that associate themselves with these marks the will of the divination kami is made known. The actual reading is according to a secret formula known only to the inner circle of Shinto priests. The revelation is read by the Chief Ritualist of the Imperial Court.

By this archaic and unusual process it was determined that the Yuki district for the Showa Enthronement should be Shiga prefecture, embracing the fertile, mountain-studded plains about Lake Biwa in the vicinity of Kyoto, and that the Suki district should be the beautiful prefecture of Fukuoka in Kyushu. The precise local area to be cultivated in either case was determined by the governor of the prefecture concerned, in conformity with very specific official regulations that took into detailed consideration such factors as the social standing, health, wealth and reliability of the owners of the land; local manners, the freedom of the community from epidemics and serious diseases among men, beasts and crops of the field; the accessibility of the fields to transportation, their immunity from destruction by storm and flood, the purity and abundance of the water supply, and the proximity of a river whereby, according to ancient usage, purification ceremonies could be carried out. The site finally selected for the Yuki field was in Mikami village, Yasu county, Shiga prefecture; that of the Suki field was in Wakiyama village, Sagara county, Fukuoka prefecture. In either case a contiguous area of about five *tan* was set apart [a *tan* is equivalent to about one-fourth of an English acre].

Ordinary Japanese rice is harvested generally in late October and early November, depending on the locality. The rice raised for the Daijo-sai is of a special, early-ripening variety not commonly cultivated by Japanese farmers, since early fruition lessens the yield. The use of this early variety is necessitated by the fact that the rice for the Daijo-sai must be handed over to the Court ritualists at Kyoto by the middle of October.

Further official regulations regarding the cultivation of the Yuki and the Suki fields "specify such details as permission to employ cattle and horses in cultivation, prohibition against using manure as fertilizer, and instruction that the men and women who engage in the cultivation shall be clean in person and wear unsoiled garments. Care must also be taken in cultivation to avoid injury to the crops by birds, insects or disease. The fields are protected from winds by making the surrounding embankments high, also by erecting screens of bamboo mats and by stretching light ropes between the rows of growing plants to prevent their being blown over in the wind. Surrounding the fields are high fences of interwoven bamboo. Prior to beginning cultivation, the seed beds, the fields, the implements of agriculture, the seeds, the fertilizers and all persons engaging in the

labor of cultivation are carefully purified by Shinto rites. After the harvest and the separation of the grain from the stalks elaborate care is given to hulling, cleaning and polishing. Following a preliminary cleaning the rice is placed in bags of linen or of cotton and carefully rubbed by hand until the hulls are removed. It is then with painstaking care sorted over by hand one grain at a time, and all defective or broken kernels removed. Afterward it is placed in bags of white silk (*habutae*), and once more rubbed by hand until thoroughly cleansed and polished."

After the Yuki and the Suki fields have been selected, there follows a complicated series of Shinto rites of dedication, purification, consecration and presentation, extending right up until the rice is finally handed over to the Imperial Household Department in Kyoto. The most important of these ceremonies are listed in outline below.

Ceremony of Purifying the Sacred Fields (*Sai-den Shubatsu-sai*)—April.

Ceremony of Breaking Ground (*Kuwai-shiki*)—April.

Ceremony of Planting (*Tane Maki-shiki*)—April.

"Water Mouth Ceremony" (*Mina Guchi-sai*)—April. Purification and Control of Waters entering the Fields.

Rice Planting Ceremony (*Mita Ue-shiki*)—About June 1. Transplanting of young rice plants.

Consecration of Land of the Place of Ceremony (*Saijo Jichin-sai*). Middle of August. Dedication and consecration of area to be used for buildings and rites connected with the harvest.

The Great Purification (*O-harai*) on the day prior to the Plucking of the Grain. September 15 for Yuki fields. September 20 for Suki fields.

The Ceremony of Plucking the Grain (*Nukiho-shiki*). September 16 for Yuki fields. September 21 for Suki fields.

Ceremony of Presenting the Grain (at Kyoto). (*Shinkoku Kyono-shiki*). Middle of October.

When the grain is ripe an Imperial representative, called the Nukiho Zukai (Ear-plucking Messenger) is sent from the Imperial Household Department to each of the rice-growing districts, and under his direction the harvest rites are carried out.

On the day prior to the great Ceremony of Plucking the Grain (*Nukiho-shiki*) all the officials, dignitaries and ritualists who are to participate directly in the harvest rites go in formal procession to the river near which the *Sai-den* is situated, and participate in ancient Shinto rites of purification. Thereby all evil, both moral and ceremonial, is driven from them, and they are made fit and safe to be brought into close contact with the great unseen Powers that will be present at the harvest rites on the following day.

Identical ceremonies are conducted at each rice-growing district. A large rectangular purification area is marked off on the riverside, bounded on the front by the river and protected on the other three sides against the curiosity and contamination of ordinary humanity by a barrier of posts, ropes and

policemen. In the center of this area a purification tent is set up. This consists of a high fence of blue and white curtains fastened to posts set in rectangular formation, the whole measuring approximately thirty feet on the front and eighteen feet in depth. The entire front face of the curtained enclosure opposite the river is left open; the other three sides are completely closed in. A sanded approach leads from the rear of the roped-in area, passes about the side of the Purification Tent, and gives access to the open front of the latter. From here the pathway leads directly down to the very edge of the water. On either side of the entrance to the Purification Area at the rear are set up smaller tents, where those participating in the ceremonies wait, and where rites of hand cleansing are carried out just prior to the beginning of the ceremonies proper. A tent for special guests on one side to the rear completes the larger arrangements.

Within the Purification Tent are placed two of the eight-legged tables peculiar to Shinto rites. On one of these is set up a purification device known as *Onusa*. This consists of a large branch of sakaki, the sacred evergreen tree of Shinto, hung with raw hemp fiber and cut paper. On the other table are placed two small rolls of cloth, one of bleached hemp, the other of white silk. These rolls are called *Aganai Mono*, Atonement Things, and probably represent the expiatory oblation-fines commonly met with in Old Shinto. On one side of the Purification Tent are arranged chairs for the use of the Nukiho Zukai and his chief assistants; opposite these are chairs for the governor of the prefecture, local officials of the Ministry of Agriculture and Forestry, other local personages of high rank and representatives of the Enthronement Ceremonies Commission. Behind these in turn are arranged places for the Otanushi (Great Field Owner) and those who with him will enter the

sacred field on the following day and gather the first-fruits.

After preliminary hand cleansing ceremonies, in which consecrated water is poured over the hands of those participating in the rites, all take their places in the Purification Tent, passing to their respective positions in inverse order to that of their rank, the Nukiho Zukai as chief officiating ritualist coming last. After all have taken their places an attendant ritualist reads the Great Purification Ritual (*Norito*), an ancient Shinto prayer that recites the incidents of the purification which the great Race-father, Izanagi, carried out in a river of Tsukushi after his return from Hades. A second ritualist then takes the *Onusa* in his two hands and purifies first the Nukiho Zukai and then the others by waving it before them—to the left, to the right and then to the left again. The *Onusa* is then handed over to a third ritualist, who thereupon starts for the river. A fourth ritualist follows with the rolls of silk and hemp-cloth elevated on both hands before his face. The two kneel side by side at the river's brink, and, while one breaks the sakaki into bits and casts the pieces on the water, the other produces a pair of scissors from the bosom of his robe, cuts up the *Aganai Mono* and casts the pieces into the river. The raw hemp and the *gohei* are similarly destroyed. As the pieces float away down the river they carry away the pollutions of the little group waiting reverently within the Purification Tent above. After the two ritualists have returned to their places, all retire.

The harvest rites proper are carried out partly within the sacred rice fields themselves and partly within the consecrated area, rectangular in shape, marked off with sanctified straw rope (*shimenawa*) and taboo-bamboo (*imitake*) just without the western boundary of the rice fields proper. Within this area, called the *Saijo* or Place of Ceremony, three shrine-



SO OKUNINUSHI NO MIKOTO LIVED HAPPILY EVER AFTER. HE GOVERNED THE COUNTRY WITH A TINY GOD CALLED SUKUNAHIKO NO KAMI. TOGETHER THEY TILLED THE FIELDS, INVENTED THE BREWING OF SAKE, AND DISCOVERED HOT SPRINGS.—Drawn by SUIHOO HACHIYA.



like buildings are erected, constructed with framework of unbarked pine, with walls of fine matting, and roofs thatched with *miscanthus*. They stand on slightly raised platforms of earth. No nails are used in their construction. In their striking simplicity of form and materials they suggest the ordinary dwellings of the early Yamato people. The largest of these structures is called the Yashin-den, or the Shrine of the Eight Gods. It measures about twelve feet in width and fifteen in depth, and, true to the proper orientation of the ancient Shinto shrine, faces the rising sun. Here eight kami of the old Shinto pantheon are temporarily enshrined. Chief among these divine beings are the Great Harvest Deity (Mitoshi-no-Kami) and the High Great Producer Deity (Taka Mimusubi-no-Kami).

On the eastern side of the Place of Ceremony stands a smaller shrine, in size approximately twelve feet in width by nine in depth. It is called the Tojitsu-den, or, in more archaic Yamato speech, the Inami-no-Ya, meaning in either case the Rice-fruits Shrine. Within this building the first-fruits are presented. Exactly opposite the Rice-fruits Shrine is another small building identical in size and external construction where the food offerings to be presented before the altars of the Eight Kami are deposited. Just before the harvest rites take place, two other tented structures encircled with curtains of blue and white are erected on opposite sides of the Place of Ceremony to the east of the three buildings just described. Here officiating ritualists and participating dignitaries and harvesters take their places during the ceremonies.

The Harvest Rites for the Showa Enthronement were held at the Yuki fields on September 16, and at the Suki fields on September 21. Except for certain local variations such as differences in the costumes of the cultivators, local arrangements for receptions, etc., and in songs sung at the close of the main ceremonies, the rites were the same in both cases. The ceremonies proper began at nine o'clock in the morning. Prior to this the invited guests had taken their places in pavilions erected without the Place of Ceremony to the north and the south.

Neglecting certain minor elements, the main phases of the ceremonies are as follows.

1. Processional. Just before ten o'clock in the morning the governor of the prefecture accompanied by Enthronement officials and other high local dignitaries, arrives. The dress specified in the official regulations is black cutaway coat, black trousers, black shoes, high silk hats, high white collars, white neckties, white shirts and white gloves. The contrast of this foreign garb with the archaic dignity of Shinto robes and rituals impresses one as strangely incongruous. Following the officials appear the Field Owner (Otanushi) and ten harvesters, all clad in simple white robes of the lower order of Shinto attendants. Following these comes the Nukiho Zukai (Ear-plucking Messenger) robed in rich vestments of red and purple silk. Accompanying him are six attendant ritualists in robes of green, yellow, black, blue and white. The Nukiho Zukai as the special

messenger of the Emperor is conducted to the chief seat at the head of, and a little apart from, all the others. The Nukiho Zukai and the ritualists have places on the northern side of the Place of Ceremony, the others on the east. At the entrance to the Place of Ceremony, in a tent provided for the purpose hand-cleansing rites are administered to those entering the sanctified enclosure.

2. When all are in place a ritualist proceeds to the altars of the main shrine (Yashin-den) and makes formal announcement of the commencement of the ceremony.

3. Purification of areas and buildings. Purification is accomplished by sprinkling about a mixture of salt, rice and finely clipped paper and raw hemp called kirinusa, and by the waving of the Onusa. In this phase of the ceremony two ritualists pass to the open area in front of the Shrine of the Eight Gods, and while one takes from a special table arranged there a small red earthenware bowl containing the salt, rice and kirinusa, the other takes in both hands the Onusa. They pass to the western gate of the rice fields and after the first ritualist has scattered about a small portion of the contents of the bowl, the second waves the Onusa. In a similar way they purify, in order, the Shrine of the Eight Gods, the Rice-fruits Shrine and the Shrine of Food Offerings. Then returning to the Rice-fruits Shrine they purify the implements to be used in harvesting the grain, which are deposited there. The purification devices are then returned to their repository on the ceremonial tray (sambo) before the central shrine, and later, together with the sambo and the eight-legged table on which the former rests are placed in the Food Offering Shrine.

4. Ceremony of summoning the kami. The Nukiho Zukai as the most exalted personage present then proceeds to a place before the altar of the Shrine of the Eight Gods and reads a norito summoning them to take up temporary residence in the shrine provided for them. During this time all stand reverently with heads bowed.

5. Next, four ritualists carry the offerings, consisting of fruits, vegetables and saké, from their temporary repository in the Food Offering Shrine and present them, arranged on ten trays, before the altar of the Yashin-den. This is immediately followed by the reading of a norito of presentation on the part of the Nukiho Zukai.

6. The Ear-plucking ceremony. A rush mat is first spread in the center of the Place of Ceremony. On this an eight-legged table which is to receive the first-fruits is placed. The Nukiho Zukai then signifies by a glance to the chief attendant ritualist that command is to be given to the governor that the ceremony of gathering the grain begin. The ritualist passes to where the governor is sitting and the latter stands and receives the command. The governor in turn passes the command on to the Otanushi.

The Otanushi accompanied by the ten harvesters then proceeds to the Rice-fruits Shrine and enters it, attended by one harvester. The latter picks up the sickles arranged on a table within and hands them one by one to the harvesters, finally reserving one for



WHEN THE DWARF GOD, SUKUNAHIKO NO KAMI, DESIRED TO RETURN TO THE HIGH PLAIN OF HEAVEN, OKUNINUSHI SUGGESTED THAT HE HOP ON THE HEAD OF A RICE STALK. HE DID SO AND FLEW AWAY INTO THE SKY.—Drawn by SUHOO HACHIYA.

himself. It should be noted here that the introduction of sickles in the ceremony of gathering the first-fruits is a modern innovation. The traditional practice has been to pluck the stalks by hand, hence the name Ear-plucking Ceremony (Nukiho-shiki). This practice was merely a ceremonial survival of the ordinary harvest methods of primitive Japan.

Led by the Otanushi, carrying aloft before his face the ceremonial stand (sambo) for the gathered grain, the harvesters then enter the fields. They bow profoundly to the rice as they enter. The Otanushi places the sambo on an eight-legged table that has previously been placed in the center of the field. The harvesters divide into two groups of five each, and pass into the midst of the grain to the right and the left of the table. Each harvester gathers a small handful of rice stalks, cutting the plants near the roots. The stalks are then assembled into four bundles, and tied with some of the straw that has been gathered. The bunches are placed on the sambo by the Otanushi who, followed by the harvesters, carries the first-fruits to the center of the Place of Ceremony and deposits them on the eight-legged table placed there for the purpose.

The Otanushi then notifies the governor that the grain has been gathered. The governor of the prefecture in turn notifies the Nukiho Zukai, and conducts the latter to the presentation table before which he carefully inspects the rice, making sure that it is ripe and that it is worthy of the great Food Ritual of the Emperor. After the Nukiho Zukai and the governor have returned to their places the Otanushi carries the first-fruits to the Rice-fruits Shrine and places them on a long shelf made ready there. The sickles are then restored to the shrine, and the harvesters return to their places.

7. Following this, worship in order of rank by participating officials is permitted.

8. Next, the food offerings are withdrawn from

before the altar of the Yashin-den and returned to the Food Offering Shrine.

9. The Nukiho Zukai then proceeds to the altar of the Yashin-den and reads a norito sending the kami back to heaven. All stand with heads bowed during this interval.

10. The recessional, which is the final, concluding part of these ceremonies, is carried out in reverse order from that of the processional. The Nukiho Zukai, followed by the six attendant ritualists, first withdraws. After these go the governor of the prefecture and the other officials; next, the Otanushi and the harvesters. The rear is closed by a large corps of field workers—young men and women garbed in colorful costumes that reproduce the dress of the peasantry of ancient times, who have been standing outside the eastern fence of the Place of Ceremony during the entire proceedings.

During the two days that follow the Ear-plucking Ceremony the remainder of the crop is harvested by ordinary methods. The rites outlined above contain various modern elements that depart widely from the practices of early Japan. Complicated as the details of harvest ceremonies of the present are, those of the old regime presented even greater intricacies. The study of the harvest rites in their changing historical aspects is, however, a matter lying outside the scope of the present article. Common to ancient and modern ceremonies alike, however, is the one great fact of the sacredness of the rice. Purifications, processions, prayers and offerings, are all an assertion through the voice of impressive ritualistic pageantry of the importance of the rice to the Japanese nation.

A fundamental question that arises at this point relates to how it comes about that the grain, and in particular the first-fruits thereof, acquires this sacred nature. Is the rice consecrated merely because it is designated for the unwonted honor of oblation before



the great kami and for the use of the sacred Emperor in the sacramental meal of the Daijo-sai? Undoubtedly these factors have unusual weight, particularly in the modern situation of revived Mikadoism, in enhancing precautionary and reverential attitudes toward the rice. But there are certain other factors that should be taken into consideration here.

In the first place, when we pass back to the formative historical situations of primitive Yamato culture we find that the rice had a sacred character in and of itself, apart from any relation to Enthronement ceremonies. The harvest rites that are now so intimately a part of the Enthronement were in their ancient form the normal yearly practices of the Japanese people. The Daijo-sai as it first appears in Japanese history is indistinguishable from the annual autumn harvest festival, the Niiname Matsuri, or the Festival of New Food. The original historical identity of these two festivals, the Daijo-sai and the Niiname Matsuri, is attested by the fact that even today in the autumn during which the Daijo-sai is celebrated, the Niiname Matsuri is not observed. From this standpoint the Daijo-sai may be regarded as an enlarged Niiname Matsuri. As far as harvest rites alone are concerned the Daijo-sai and its preparatory observances do not pertain uniquely to the Enthronement on the side of its historical development. Anciently the rice was sacred for some other reason than that it was a central item in the Enthronement ritual. Briefly, the rice was sacred, and still is so, in and of itself. It was, and still is, a divine food, the gift of the kami, and anciently at least it was regarded as the dwelling-place of a divine spirit. It was to keep this sacred spirit untouched by contaminating influences and to transfer it uncorrupted from season to season, that is, to secure its full fruition in food, that the old harvest rites originally developed.

It is of interest to note in this connection evidence showing how in the modern ceremonies there crop out here and there reminders of this old intrinsically sacred character of the rice. In the first place, during the Nukiho-shiki repeated obeisance is made before the rice, both as it stands uncut in the fields, and after being gathered in the form of first-fruits. As the ritualists approach the Sai-den to purify the entrance thereof, they bow before the growing grain, just as before a kami; again, when facing the grain fields after returning from service before the altars of the Yashin-den, they make similar salutation. Again, after the harvesters have entered the fields, just before cutting the grain, they bow before the rice. Finally after the Otanushi has placed the first-fruits on their repository in the Rice-fruits Shrine he bows deeply before them.

In the second place, certain features of the shrine in which the first-fruits are deposited should be noted. It is without an ordinary altar. Instead, it is provided with a long shelf whereon the sambo bearing the first-fruits is placed. Again, it lacks the ceremonial object called *shintai*, or "god-body," found commonly in Shinto shrines wherein the kami is regarded as taking residence. The rice itself is the "god-body"

of the Rice-fruits Shrine. That the rice is not merely an offering to the kami of the Yashin-den is shown clearly by the fact that it is not presented before the altars of the eight gods of food and harvest. It is true that it is deposited for a brief period during the ceremony on a table in the center of the Place of Ceremony, but this is rather to facilitate examination by the Nukiho Zukai. It is immediately after removed to its own shrine. The first-fruits are an original and independent item in the ceremony, entirely distinct from the food offerings. Everything else is appendage.

Final convincing evidence of the independently sacred character of the first-fruits may be found in the fact that prior to modern times it was by participation in the rice of the four bunches first gathered that the Emperor entered into sacramental communion with the kami of the Daijo-sai. It was essentially a communion meal of first-fruits. In the present-day procedure, as already pointed out, the rice after being harvested is hulled, cleaned, recleaned, sorted and polished at the Yuki and the Suki districts by careful hand processes in which each grain is treated as a precious crystal. It is then carried in stately procession to Kyoto and stored within the grounds of the Imperial Palace until needed for the preparation of white and black saké and for the food offerings of the Daijo-sai as well as for the First Imperial Banquet, when by a special modern dispensation the guests are served with the sacred saké made from grain raised in the Yuki and Suki fields. In the modern usage, the entire rice crop may not incorrectly be regarded as a great offering of first-fruits. In the beginning, however, the Emperor partook of the first yields of the ordinary harvest and not of grain especially raised in advance of the regular autumn crop. Thereby, as High Priest of Old Shinto, he performed a two-fold ritualistic act of thanksgiving on the one hand and food-communion on the other. In all this the harvest rites of the Daijo-sai are to be associated with similar early food rites in other countries of the world.

An important question that here arises is, with what deity or deities does the Emperor thus enter into mystical communion. Originally the sacramental act of the Emperor could have had but one central significance. He communed with the Rice Spirit itself and with the unseen Powers of food-growth and harvest. The Emperor thus became the sacred repository of the Rice Spirit, thereby insuring to his people prosperity and abundance of food. In a lesser degree this was true of all the people of Old Japan, since the eating of first-fruits was participated in by the nation as a whole. The Daijo-sai was first a general festival of thanksgiving to, and communion with, the Rice Spirit and with grain gods. As the centuries have passed this early specialized significance has widened and deepened with the growing political and social needs of the people to express thanksgiving for all national blessings and communion with the Great Ancestral Spirits that are regarded as presiding over the destinies of the Empire of Japan as a whole.

## The Chrysanthemum in Flower

Oh Ruler—

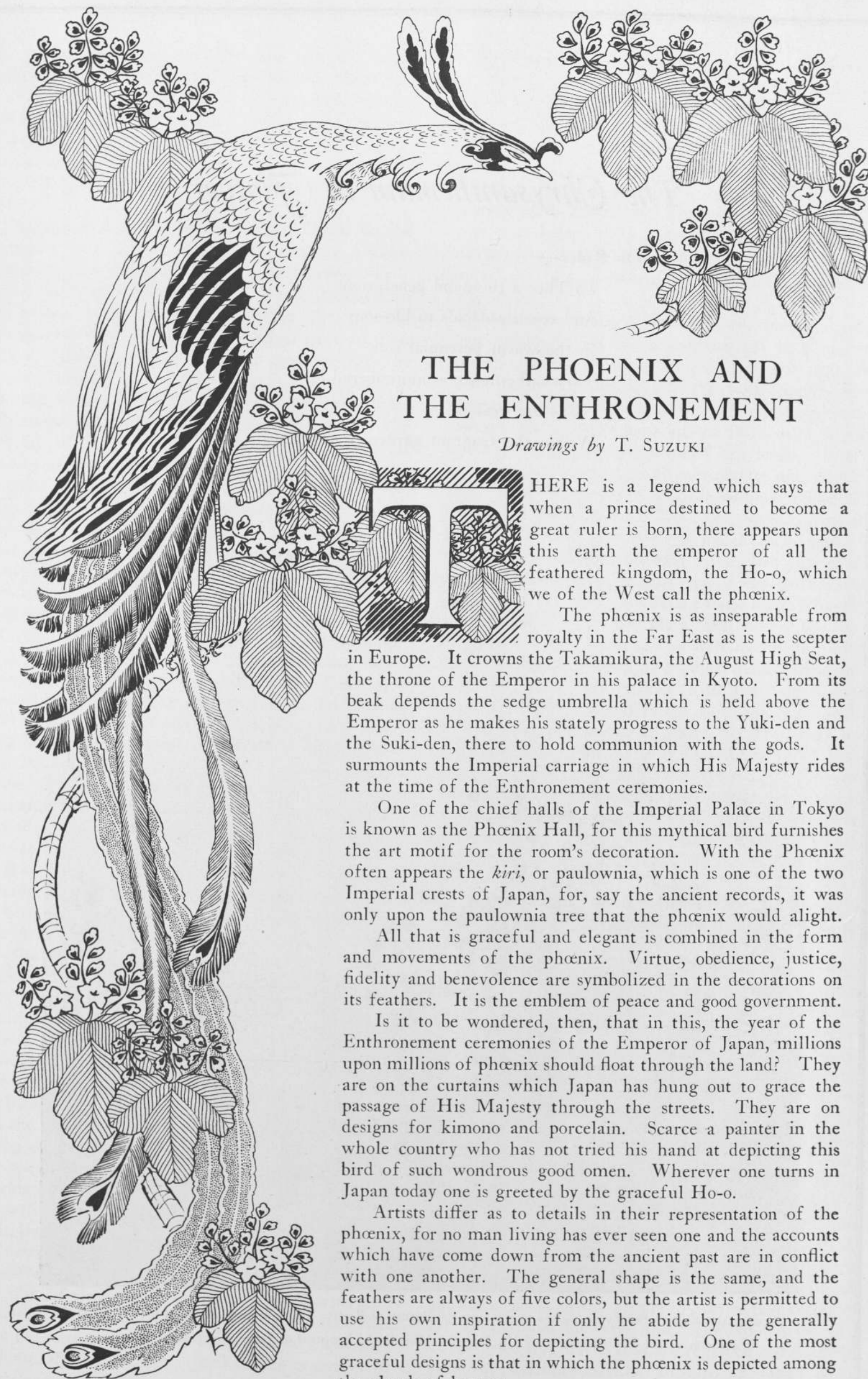
To Thee a thousand generations  
And countless buds to blossom  
In the warm perennial sun.  
Chrysanthemums—unnumbered  
as the grasses  
Within the fragrant garden of my Lord.

Frances Hawks Cameron Burnett.



Poem on the subject officially designated by the Imperial Bureau of Poetry, *The Chrysanthemum in Flower*, upon the occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, November 10, 1928.





## THE PHOENIX AND THE ENTHRONEMENT

Drawings by T. SUZUKI

HERE is a legend which says that when a prince destined to become a great ruler is born, there appears upon this earth the emperor of all the feathered kingdom, the Ho-o, which we of the West call the phoenix.

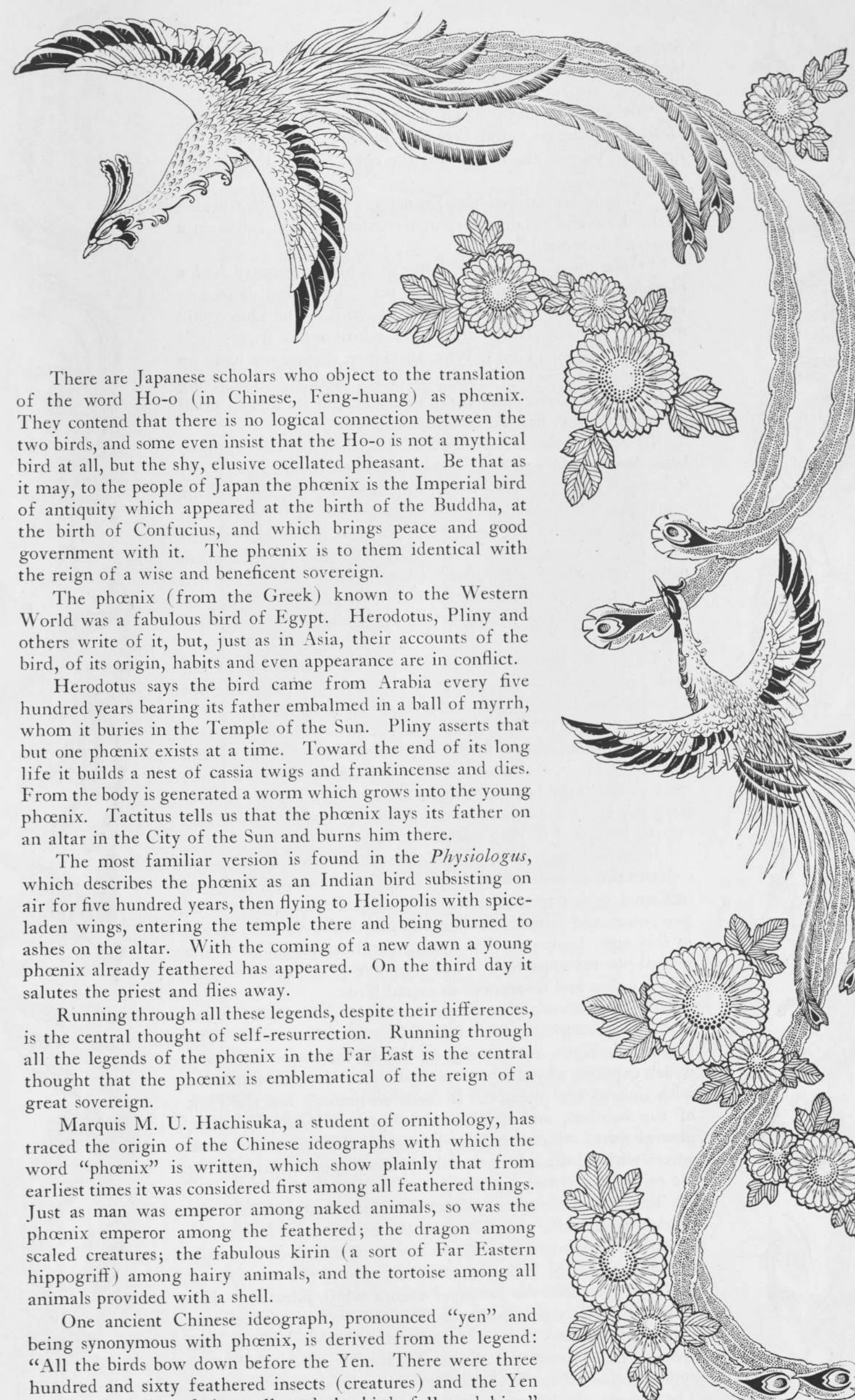
The phoenix is as inseparable from royalty in the Far East as is the scepter in Europe. It crowns the Takamikura, the August High Seat, the throne of the Emperor in his palace in Kyoto. From its beak depends the sedge umbrella which is held above the Emperor as he makes his stately progress to the Yuki-den and the Suki-den, there to hold communion with the gods. It surmounts the Imperial carriage in which His Majesty rides at the time of the Enthronement ceremonies.

One of the chief halls of the Imperial Palace in Tokyo is known as the Phoenix Hall, for this mythical bird furnishes the art motif for the room's decoration. With the Phoenix often appears the *kiri*, or paulownia, which is one of the two Imperial crests of Japan, for, say the ancient records, it was only upon the paulownia tree that the phoenix would alight.

All that is graceful and elegant is combined in the form and movements of the phoenix. Virtue, obedience, justice, fidelity and benevolence are symbolized in the decorations on its feathers. It is the emblem of peace and good government.

Is it to be wondered, then, that in this, the year of the Enthronement ceremonies of the Emperor of Japan, millions upon millions of phoenix should float through the land? They are on the curtains which Japan has hung out to grace the passage of His Majesty through the streets. They are on designs for kimono and porcelain. Scarce a painter in the whole country who has not tried his hand at depicting this bird of such wondrous good omen. Wherever one turns in Japan today one is greeted by the graceful Ho-o.

Artists differ as to details in their representation of the phoenix, for no man living has ever seen one and the accounts which have come down from the ancient past are in conflict with one another. The general shape is the same, and the feathers are always of five colors, but the artist is permitted to use his own inspiration if only he abide by the generally accepted principles for depicting the bird. One of the most graceful designs is that in which the phoenix is depicted among the clouds of heaven.



There are Japanese scholars who object to the translation of the word Ho-o (in Chinese, Feng-huang) as phoenix. They contend that there is no logical connection between the two birds, and some even insist that the Ho-o is not a mythical bird at all, but the shy, elusive ocellated pheasant. Be that as it may, to the people of Japan the phoenix is the Imperial bird of antiquity which appeared at the birth of the Buddha, at the birth of Confucius, and which brings peace and good government with it. The phoenix is to them identical with the reign of a wise and beneficent sovereign.

The phoenix (from the Greek) known to the Western World was a fabulous bird of Egypt. Herodotus, Pliny and others write of it, but, just as in Asia, their accounts of the bird, of its origin, habits and even appearance are in conflict.

Herodotus says the bird came from Arabia every five hundred years bearing its father embalmed in a ball of myrrh, whom it buries in the Temple of the Sun. Pliny asserts that but one phoenix exists at a time. Toward the end of its long life it builds a nest of cassia twigs and frankincense and dies. From the body is generated a worm which grows into the young phoenix. Tacitus tells us that the phoenix lays its father on an altar in the City of the Sun and burns him there.

The most familiar version is found in the *Physiologus*, which describes the phoenix as an Indian bird subsisting on air for five hundred years, then flying to Heliopolis with spice-laden wings, entering the temple there and being burned to ashes on the altar. With the coming of a new dawn a young phoenix already feathered has appeared. On the third day it salutes the priest and flies away.

Running through all these legends, despite their differences, is the central thought of self-resurrection. Running through all the legends of the phoenix in the Far East is the central thought that the phoenix is emblematical of the reign of a great sovereign.

Marquis M. U. Hachisuka, a student of ornithology, has traced the origin of the Chinese ideographs with which the word "phoenix" is written, which show plainly that from earliest times it was considered first among all feathered things. Just as man was emperor among naked animals, so was the phoenix emperor among the feathered; the dragon among scaled creatures; the fabulous kirin (a sort of Far Eastern hippogriff) among hairy animals, and the tortoise among all animals provided with a shell.

One ancient Chinese ideograph, pronounced "yen" and being synonymous with phoenix, is derived from the legend: "All the birds bow down before the Yen. There were three hundred and sixty feathered insects (creatures) and the Yen became the ruler of them all, and the birds followed him."





And occasionally the ideograph was written which means "The bird before which all others bow down."

From ancient Chinese books we learn:

"In the old days when a country was at peace the Ho-o was always found breeding in that country, and the Emperor Yu was the first to eat the eggs. Then the phoenix disappeared."

"A minister saluted the Emperor and said: 'I traveled to the East and obtained a phoenix chick of nine colors in a thousand-li forest.'"

"Once upon a time the King of Chi-pin country had a phoenix of which he made a great pet. The King desired to hear its song, but he did not obtain his wish. The Queen said to him: 'I have always heard that a bird utters its cry if it sees one of its own kind. Why, therefore, do you not hang up a looking-glass before it to reflect its image?' The King followed her advice, and the phoenix beheld its image, cried out with sorrow, flapped its wings and died."

In appearance the phoenix is described by one Chinese book "as resembling a wild swan before and a unicorn behind; it has the throat of a swallow, the bill of a cock, the neck of a snake, the tail of a fish, the forehead of a crane, the crown of a mandarin drake, the stripes of a dragon and the vaulted back of a tortoise. The feathers have five colors, which are named after the five cardinal virtues, and it is five cubits in height; the tail is graduated like Pandean pipes, and its song resembles the music of that instrument, having five modulations."

In Japan, the phoenix is occasionally mentioned in old books, although there seems never to have been any attempt to rationalize its earthly existence until quite recently.

The ancient *Wamei-ruizui-shu* contains a short explanation and description of the bird. In Japanese the name of the phoenix is Ho-o, the word "Ho" representing the male bird, the word "O" the female bird and the two together the generic term. The idea of the bird being one of good omen is also clearly indicated in this work.

It further states that the Buddhist scripture of *Nanzan-kyo* contains the story of a bird living in the mountains of Tanketsu in China which resembles a cock in appearance, which is of five colors and which is called the phoenix. Another record in this same book says that during the Han period in China several phoenix appeared. They were five or six feet in height, of five colors and revered as sacred birds.

The *Gegaku-shu* describes some of the daily habits of the phoenix, containing material found in no other work. The phoenix, it reads, roosts only on the kiri (paulownia tree), which explains why the paulownia design is so often combined with that of the phoenix. It feeds on nothing but the fruit of the bamboo, and drinks only "spirited water," that is, natural water which has been changed into saké. This book agrees with all the others that the phoenix appears only during the reign of a virtuous monarch.

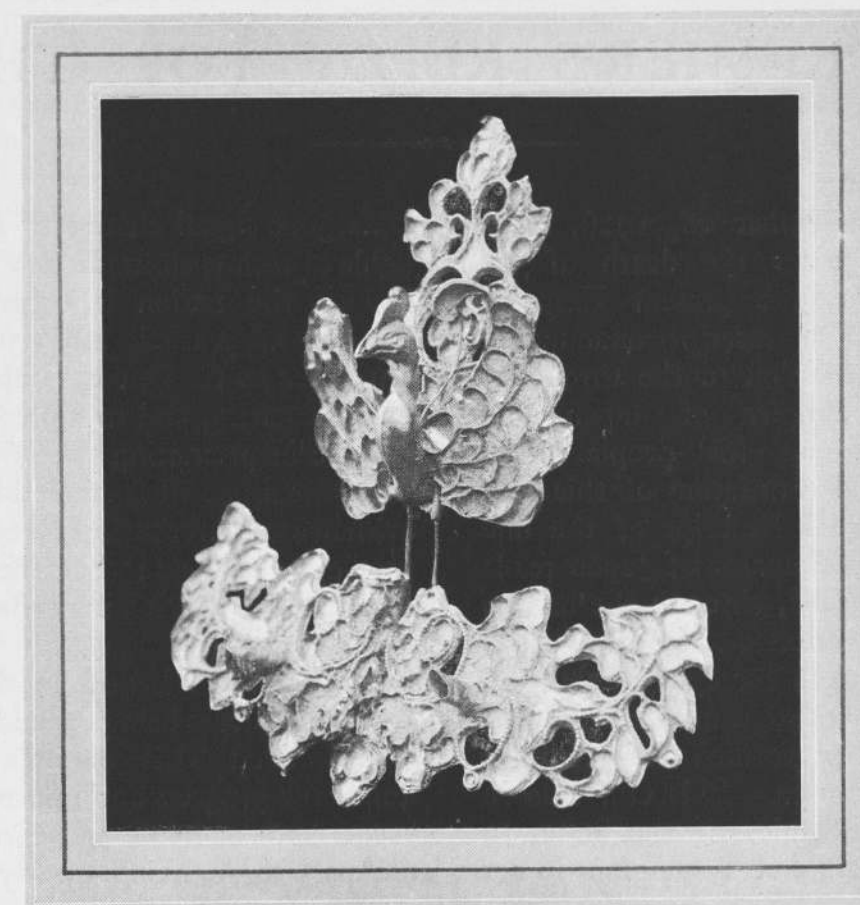
The *Nihon Shoki* records an actual incident in which the phoenix is officially recognized by the Emperor of Japan as a bird of good omen. On a certain day in the month of February in the first year of Hakuchi, the Governor of the province of Shishido presented the Emperor with a white pheasant. His Imperial Majesty graciously saw fit to issue an Imperial rescript which proclaimed to the country that "when a wise and virtuous man directs the affairs of state, Heaven indicates its approval and satisfaction by the appearance of a white pheasant. The phoenix, the kirin, the white pheasant and the white crow



are all messengers from Heaven for the same purpose."

Marquis Hachisuka, in a monograph published by the Meiji Japan Society, states that: "The appearance of even an ordinary albino pheasant in China is regarded as a good omen; either it presages a time of peace, or the birth of a new sage, or some such important event, and the same beliefs are also current in Japan. There is a record to the effect that a white pheasant was presented to the Emperors Tenchi, Temmu and Shotoku."

Kyuso Muro, one of the leading classical scholars of the Tokugawa period, tells this story of the phoenix: Very late one night at the shrine of Kashima in Hitachi province the whole shrine seemed to rumble in a most mysterious manner. Some object which shone brilliantly in the darkness like a basket of jewels descended in the main courtyard and, after a while, with another rumbling of the shrine and of the ground



PHOENIX CROWN OF AN EMPEROR OF CHINA, T'ANG DYNASTY, EIGHTH CENTURY, IN PURE SOFT GOLD INLAID WITH SEMI-PRECIOUS STONES.—In the possession of Mr. B. W. FLEISHER

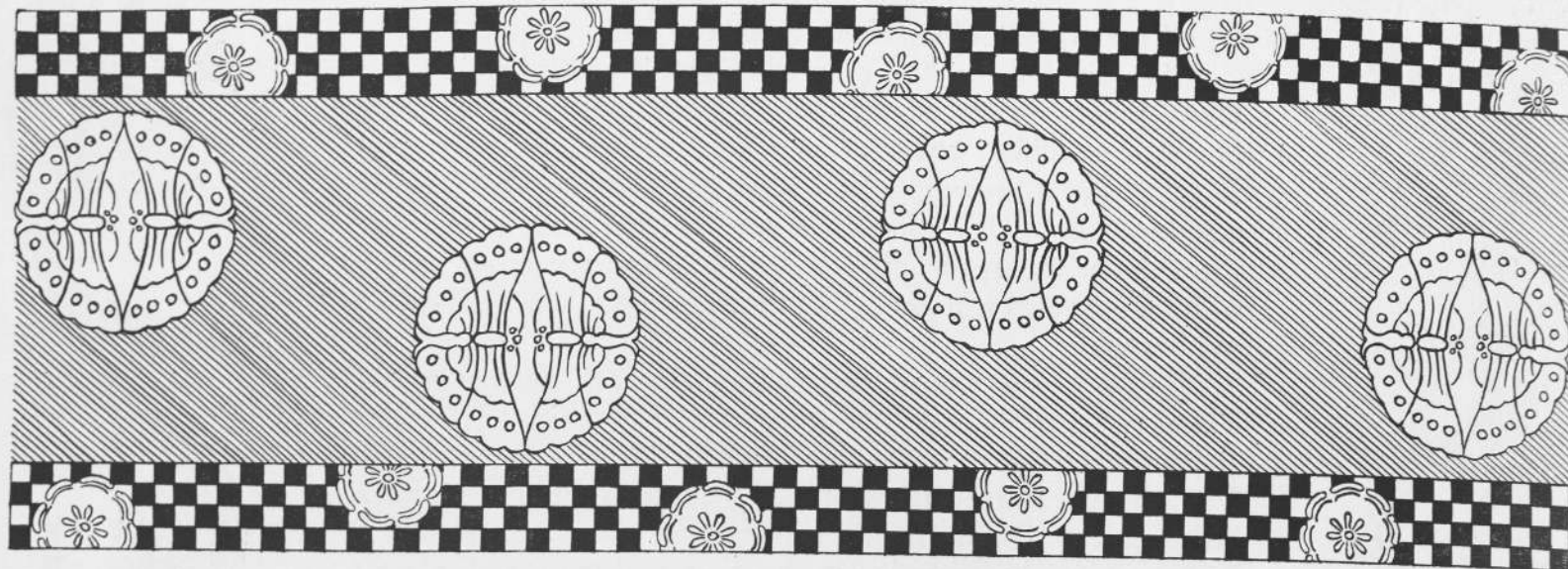
it departed. None was without fear at this inexplicable occurrence, until the god of the shrine assured them through a celestial message that it was a phoenix which had visited them and that the god was particularly pleased with its coming, since the phoenix is the sign of an enviable state of perfect peace throughout the entire country.

It is but natural with all this legendary lore as background, coupled with the usage of centuries, that the phoenix should be held in the highest regard in Japan and especially emphasized on so happy an occasion as the Enthronement of the Emperor. It plays a prominent part in the ornamentation of palaces, temples and such magnificent buildings as the Tokugawa shrines at Nikko.

Unlike the sixteen-petaled chrysanthemum, the crest of the Emperor, its use is permitted by one and all. In consequence, the phoenix is to be seen in whatever direction one may turn in Japan today, but instinctively it is regarded by the people as something apart from themselves and as symbolic of the virtues of their Emperor.







## THE IMPERIAL RESCRIPTS AND THE PREMIER'S REPLY FOR THE NATION



On December 28, 1926, three days after the death of his father, the present Emperor issued a rescript announcing his accession to the throne of the Empire of Japan and addressing his people. An official translation of this first Imperial Rescript of the one hundred and twenty-fourth Emperor of Japan reads as follows: "Having succeeded, through the benign influence of Our Imperial Ancestors, to the Throne of a lineal succession unbroken for ages eternal and having assumed the power to reign over and govern the Empire, We have now performed the solemnity of the Ascension to the Throne. It is Our resolve to observe the fundamental rules of the State, to cultivate the inherited virtue, and to maintain in act the glorious tradition set by Our Ancestors.

"Our Imperial Grandfather, endowed with supreme wisdom and discernment in matters civil and military, enhanced the grandeur of the Empire. He promoted educational developments within, and consummated military achievements abroad. He promulgated the Constitution imperishable for all ages, and consolidated the system of government unparalleled in the world. Our Imperial Father had always near his heart a reign of right and justice, and made it his constant aim to follow and to brighten the path laid by his Predecessors. Unfortunately, his health failed in the prime of his life, and We, being Heir to the Throne, were called upon to act as Regent. He has now passed away amidst our unbounded grief and sorrow. The Throne, however, cannot be left unoccupied for a moment; the reins of government can at no time be permitted to drop. Mournful and heavy-hearted, We have now succeeded to the Imperial line. With Our limited gifts, We are mindful of the difficulty of proving Ourselves equal to the great task that has devolved upon Us.

"The conditions of the world have recently

undergone signal changes. The thoughts of men are liable to follow contradictory channels. The economic life of the nation is occasionally marked by the conflict of varied interests. Accordingly, it is important to fix Our eyes upon the general situation of the country, and to unite the efforts of the whole Empire in promoting the solidarity of the nation, in strengthening still further the foundation of national existence and in securing forever the prosperity of Our people, to the end that the brilliant work of the Imperial Restoration may shed a fresh and increasing luster.

"The world is now in the process of evolution. A new chapter is being opened in the history of human civilization. This nation's settled policy always stands for progress and improvement. The course of events both at home and abroad and the message of the past to mankind clearly indicate that progress must be attained by degrees and that improvement must be sought by raising the general level. Such considerations should engage the careful attention of every one.

"Simplicity instead of vain display; originality instead of blind imitation; progress in view of this period of evolution, and improvement to keep up with advancing civilization; national harmony in purpose and in action; beneficence to all classes of people, and friendship to all the nations of the earth: these are the cardinal aims to which Our most profound and abiding solicitude is directed. They are in line with the illustrious precepts bequeathed by Our Imperial Grandfather, and are calculated to give effect to the gracious will of Our Imperial Father. It is Our desire that all those who are in the public service of the State will be guided by Our views above set forth; that they will stand by Us and support Our endeavors in the same manner and spirit as they served Our Imperial Grandfather and Our Father; and that, in co-operation with all Our subjects, they will uphold the Throne sacred and immutable for eternity."

The rescript which the Emperor addresses to his

people immediately after his accession to the throne is followed at his Enthronement by a second message, striking the keynote of the thoughts and aspirations with which the new ruler enters upon his reign. In the rescript which the Emperor read in the palace at Kyoto on November 10, 1928, in presence of the envoys of the foreign Powers and the highest dignitaries of Japan, His Majesty said:

"Our Heavenly and Imperial Ancestors, in accordance with the Heavenly Truths, created an Empire based upon foundations immutable for all ages and left behind them a throne destined for all eternity to be occupied by their lineal descendants. By the grace of the Spirits of Our Ancestors this great heritage has devolved upon Us. We hereby perform the Ceremony of Enthronement with the Sacred Symbols.

"In building up the Empire and in reigning over the people, Our Ancestors looked upon the state as their own household and the people as their very children. This tradition has been followed from era to era so that the virtues of benevolence and magnanimity shown by their sovereigns have deeply influenced the people who in turn are united in reverence and loyalty to the Throne. This spiritual union between sovereign and people is indeed the essence and flower of our nationality and should remain unchanged as heaven and earth.

"Our Imperial Grandfather, wisely choosing between the old and the new, decided to enter upon the great work of the Imperial Restoration and, giving due regard to the conditions both at home and abroad, adopted the far-sighted system of constitutional government and by virtue of civil as well as military achievements completed a task seldom paralleled in history. Our Imperial Father who followed in the footsteps of his great Predecessor built upon and added luster to this glorious bequest. Being called to the Throne at this juncture, We are only too sensible of Our own failings and therefore it is Our ardent desire that We may have the protection of the Spirits of Our Ancestors and the support of Our beloved millions, and thus may be enabled to discharge Our sacred duties in a manner not unworthy of the great past.

"It is Our resolve to endeavor to promote, within, the education of Our people and their moral and material betterment so that there may be harmony and contentment among them and power and prosperity for the whole nation, and to cultivate, without, friendly relations with all nations, thus to contribute to the maintenance of the world peace and the advancement of the welfare of humanity. We call upon you, Our beloved subjects, to be of one mind and, sinking selfish aims for the public service, to work with one accord, in helping Us to attain these Our aspirations in order that We may in some measure add to the illustrious traditions to which We have succeeded and that We may with good conscience face the Heavenly Spirits of Our Ancestors."

When the Emperor reads his Enthronement Rescript the Prime Minister, Baron Tanaka, stood at the foot of the steps of the Enthronement Hall directly

facing His Majesty and, by virtue of his position as head of the Government, representing the people of Japan, in whose name he afterwards read to the Emperor the following reply:

"Your Imperial Majesty, having, in fulfilment of the Great Precepts of the Heavenly and Imperial Ancestors, succeeded to the Throne destined for all eternity to be occupied by one unbroken line of Imperial Descendants, hereby graciously performs the Ceremony of Enthronement. There is not one in the millions of Your Imperial Majesty's subjects who is not filled with joy at this great and auspicious event.

"When the first Heavenly Ancestor sent her Heavenly Scion down to this land, she provided him with the Sacred Symbols and commanded him to reign over these islands as a realm belonging to him and his descendants for all time to come. The heavenly benevolence being co-extensive with heaven and earth, the foundations of the Empire were everlastingly fixed.

"When the first Imperial Ancestor embarked upon the work of stabilizing the land, he brought peace to all the provinces and, cultivating the virtues inherited from his Heavenly Predecessors, accomplished, as the first Emperor, the task of building up this Empire which has endured and which shall endure through all ages.

"All the Imperial Ancestors following exercised one after another the sovereign virtues of benevolence and love toward their people who again showed the deepest loyalty and affection to their sovereigns, so that the entire nation may be regarded as one family in which the sovereign and the people form one perfect union, the people looking upon their sovereign as their father, and loyalty to the sovereign being one and the same thing as piety to the father. It is just this aspect of our nationality which we hold to be most sacred and for which we can find no parallel.

"The Emperor Meiji who, endowed with supreme virtues, ruled with unmeasured wisdom and tact, inaugurated the great era of the Imperial Restoration and, adjusting affairs of state both domestic and foreign, and harmonizing the old with the new, succeeded in completing the stupendous task upon which he so wisely entered. In his great Rescript on Education he gave to the nation the standard of national virtues. The Constitution he granted has forever stabilized our political system. During his reign, the instruments of government and all institutions of culture and civilization were completed. It was under his guidance, moreover, that the martial strength of the nation was never allowed to express itself except in the most justifiable of causes. Neither did he neglect measures at home for the improvement of the economic conditions of the people. In fact, during his lifetime, the glory of the Empire was raised in the eyes of the whole world and its foundations were permanently consolidated.

"The Emperor Taisho, richly inheriting the wisdom and virtue of his great Father to whose memory he was always faithful, did so much not only in maintaining intact but in improving upon what was handed down to him that, during his illustrious



reign, the civilization of the nation and the prestige of the Empire were greatly enhanced.

"Your Imperial Majesty, likewise endued with virtue and wisdom, gave ample evidence thereof as Crown Prince when Your Imperial Majesty was called upon to discharge the duties of Regent in the administration of affairs civil and military. On succeeding to the throne, Your Imperial Majesty, not unmindful of the origin and tradition of the Imperial rule, has graciously made a point of showing benevolence and magnanimity in governing the people and, faithful to the teachings of the previous Emperors, is bringing the greatest care and diligence to the administration of affairs. The whole people are taking joy in this enlightened reign and the lowest as well as the highest of your subjects are benefited by these illustrious virtues of Your Imperial Majesty.

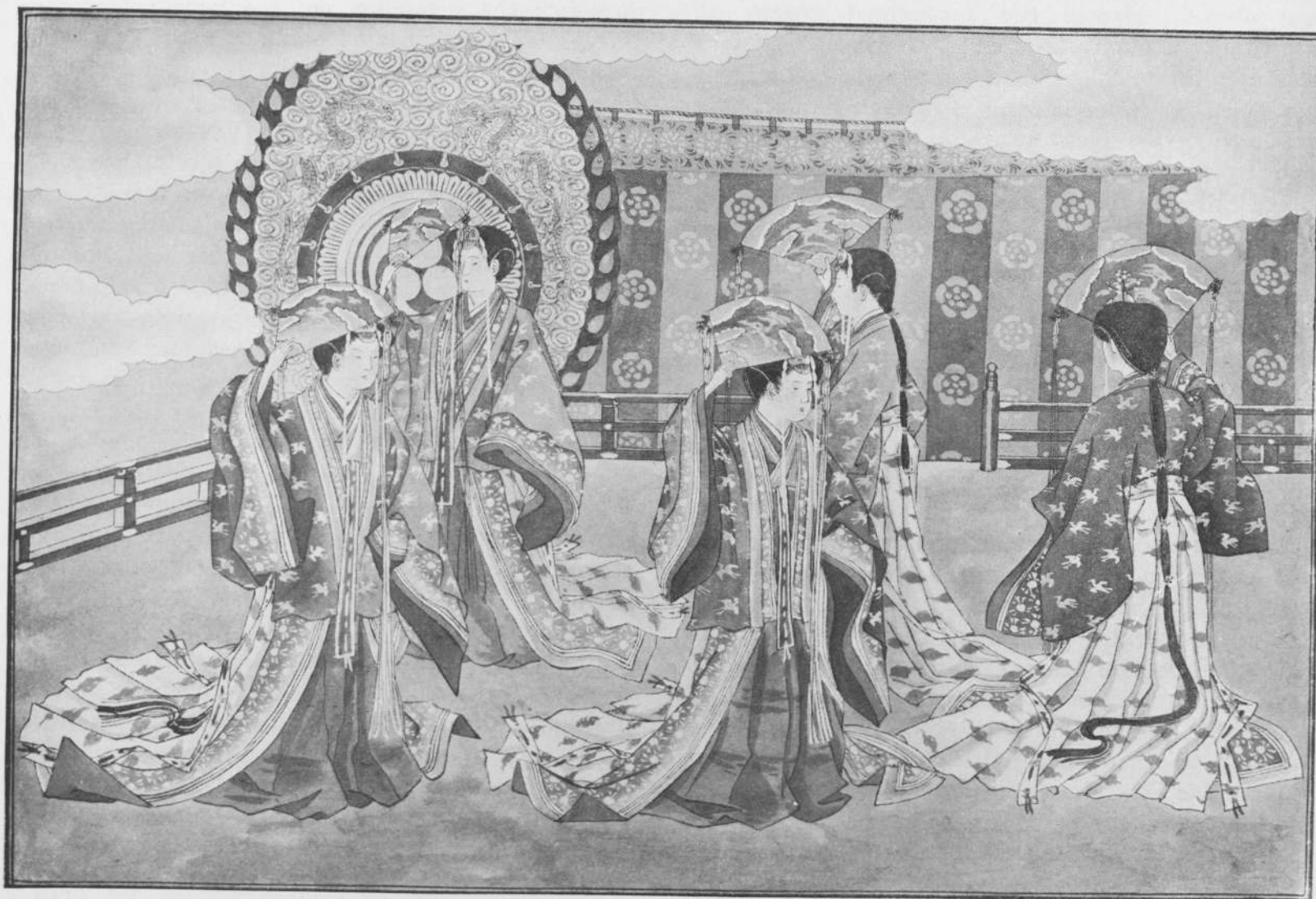
"In the Rescript which Your Imperial Majesty has graciously granted to the nation, Your Imperial Majesty refers to the laying of the foundation of the Empire by the first Heavenly Ancestor and the establishment of the Imperial rule by the first Imperial Ancestor, and elucidates the origin and history of our nationality, thus showing the fundamental principles of our national government as well as the cardinal rules which the people shall follow. Your Imperial Majesty has also been pleased to express a desire for the maintenance of friendly relations among nations and for the advancement of the welfare of mankind.

"We, Your Imperial Majesty's servants, are

deeply impressed by these gracious sentiments and are determined to do all in our power to give effect to Your Imperial Majesty's desires and, by dint of diligence and loyalty, to repay in some measure the unbounded favors so graciously bestowed upon us.

"Being allowed to assist at this auspicious ceremony and looking up to the High Throne of Heavenly Origin, I, Your Imperial Majesty's servant, am overwhelmed with joy, and on behalf of the whole people of the Empire, beseech permission to offer to Your Imperial Majesty the most respectful congratulations on this happy event and to give expression to the most ardent wishes for the eternal prosperity of the Throne and for a prolonged reign of Your Imperial Majesty."

The Imperial rescripts may well be taken as the expression by the Japanese throne of the guiding principles of the Empire. A careful study of them will reveal, in condensed form, the history of the nation. From the earliest times to the present, the words of the Emperor have carried a weight sufficient to sway the destinies of the country. Although at times much of the Emperor's temporal power has been exercised by one or another powerful subject-family, none has ever successfully aspired to such high honor without the formal ratification of His Imperial Majesty. The Enthronement rescripts of the present Emperor constitute the basis of the policy which will be pursued during his reign of "Enlightened Peace."



FIVE DAUGHTERS OF NOBLE FAMILIES OF KYOTO PERFORM THE GO-SECHI-NO-MAI IN THE PRESENCE OF THE EMPEROR AND HIS GUESTS—Drawn by HIROAKI TAKAHASHI

## COURT MUSICIANS' HISTORY

### GOES BACK MORE THAN A THOUSAND YEARS

By TADATOMO OHNO



FOR over a thousand years the music and dances of the Imperial Court have been preserved by hereditary musicians, who form a special bureau of the Court known as Gakubu, lit., music-dance department. The Gakubu dates back to the reign of the Emperor Kammu (782-805), who established the Gakubu-ryo, or Music-dance house. This Emperor is also remembered as the founder of the city of Kyoto.

The history of Court music is so complex that I will not attempt to describe it in detail, nor mention the changes that took place in the Gakubu before the restoration of the Imperial power at the beginning of the Meiji era. It goes without saying that the music and dances given at the Enthronement ceremonies were always characterized by peculiar grace and sublimity, and it is a source of pride to us that the noble families connected with the Court and the musicians associated with the Imperial House should have such an ancient history. That this music should have been so long preserved is little short of a miracle, and its survival throughout the centuries is something unique in the history of the world's music.

Government in 1870, an official head being appointed, with an assistant. The members of the new music bureau were divided into three sections—major, minor and sub-musicians. The first two provided the Court music and trained the younger men, so that in



THE FLUTE PLAYER IN THE BUGAKU ORCHESTRA, WEARING HIS EMBROIDERED ROBES AND BIRD-SHAPED HELMET



THE SHŌ, OR REED INSTRUMENT, WHICH MUST BE WARMED CONSTANTLY OVER A BRAZIER

Under the old regime, the Court musicians were called Sampo Gaku-shō, i.e., Three-Directions-Music-place, and included the three groups in Kyoto, Nara and Osaka respectively. This was reorganized by the

time they could assume the superior positions. Those serving in the new bureau were all recruited from the old musical families which for generations had transmitted their skill from father to son. In 1874, Western music was included in the repertory of the Gakubu, and the Court musicians were thus obliged to acquire an entirely new skill, performing the music of both East and West. Both the wind and string instruments of the West were used until recently, when Baron Takei was appointed head of the bureau. The wind instruments, however, have since been discarded.

Western music was first introduced in March 1876, when a British soldier, Bandmaster Fenton, was engaged to train the Court musicians. Later, Herr Franz Eckert was brought from Germany for this purpose; while Mr. Edward Howard House, one of the first American journalists in Japan, acted as instructor of the newly-founded orchestra. For many years, Herr Dubravich, an Austrian musician, was leader of the Court orchestra, and at the present time an Italian musician, Signor Comelli is employed by the Imperial Court.



In addition to the budget necessary for the upkeep of the Western-style orchestra, the Government since 1884 has provided a fund for the maintenance of fifty-five families in order to preserve and encourage the ancient music. The Gakubu, which has undergone many changes in organization in its long history, has always been steadfast in the training of the sons of the old musical families. Thus has been created an hereditary caste of musicians uninfluenced by the changes which the centuries have brought about. This is due to the patronage of the Imperial Court, and to the loyalty and devotion of the members of the Gakubu.

The staff of this official institution consists of a director, bandmaster and assistants; the personnel of the musicians and students. The director is not always a musician, and it is not the practice to appoint the head from among the Court musicians. An exception is the case of Mr. Hiromori Hayashi, the composer of the national anthem, the Kimigayo, who was assistant director and a descendant of one of the hereditary families. The bandmasters, musicians and students, however, are all from the old families. By these are meant those who belonged to the Sampo Gaku-sho, who lived in Kyoto, Nara and under the shadow of Tennoji, the great Buddhist temple in Osaka. Musicians who lived in Kyoto and served the Court performed chiefly the Mikagura, lit., August God-music, which consists not only of

music given at Court, and were known as Kagura-bito, or Men-of-Kagura, instead of as Gaku-nin, Men of music; and their bureau was known as Kagura-goninzui, lit., Honorable Kagura-company.

These names and titles were preserved until the



KAKKO, THE LONG DRUM ON A STAND, STRUCK BY STICKS ON EITHER END

beginning of the Meiji era. In 1870 the Kagura-goninzui was composed of one hundred and two musicians, among whom were members of the old Court nobility. After the middle ages, this honorable company performed in Bugaku, the dramatic dances of the Court, and one special piece, Konju, is still given by the Court musicians at Kyoto. This dance-form, however, is not the special province of the Kyoto musicians, but the prerogative of Nara and Osaka. The Nara musicians who handed down the Bugaku traditions belonged to the Kasuga Shrine; they had charge of all music and dancing matters in and about Nara, and trained the performers. For generations the Tenno-ji musicians performed Bugaku in connection with this great Buddhist temple. When the Imperial Court held what was called the Mai-goran, or Honorable Dance-inspection, the musicians of Nara and Tennoji were summoned to attend the performances given in the presence of the Emperor in Kyoto.

Today, the personnel of the Gakubu is made up of musicians from these three music centers, who are distinguished from other musicians by their membership in the old music families. The bureau today is under the directorship of Baron Morishige Takei, the bandmasters being Messrs. Suyeisa Abe and Tada-shige Shiba. Signor Comelli is the instructor in Western music. There are thirty-five musicians, in addition, and eight students.

The Enthronement ceremonies call for much time and energy from the members of the Gakubu, and, considering present demands upon them, no pen could do justice to the work involved in their training.

The special characteristic of the Court musicians is their inherited musical taste and ability, the flowering of generations of musicians. Each in-



THE STANDING, ORNAMENTED DRUM IN THE BUGAKU ORCHESTRA

music but of dancing as well, and is accompanied by the Kagura-uta, or God-music song. Mikagura was entertainment provided exclusively to please the gods at Imperial Court festivals and ceremonies. It differs greatly from the mythological pantomimic performances given before the shrines to be seen at present in town and country. These Kyoto musicians were trained in other kinds of vocal and instrumental

dividual possesses music and dances belonging exclusively to his family—a legacy from his forefathers. In turn, these possessions are transmitted to their successors nearly related to them in blood, and the musicians, forming a clan as they do, see to it



BEATING THE TIME WITH SHAKU IN THE MIKAGURA ORCHESTRA

that the special pieces are preserved and given to the most worthy successor. I believe such a practice is not to be found elsewhere in the world.

During the food rituals of the Enthronement ceremonies, Kagura-uta are given, which are songs sung to please the gods. They, and the food offerings to the gods are inseparable, just as food and music are necessary in our daily lives. The Mikagura, or August God-music, is given only in connection with the high Shinto festivals of the Court, and differs entirely from the ordinary kagura seen at popular shrine festivals. The instruments for both forms are the *shaku-byoshi*, two pieces of wood clapped together to mark rhythm, the *wagon*, or ancient Japanese harp, the *fue*, or flute, also called Yamato-bue and Kagura-bue, and the *hichiriki*, another type of flute. At the food ritual the chief ritualist and his assistants take their places before the god-shrine. The flutes play a prelude, and during the music the *naishoten*, or women ritualists of the Court, lift up the curtain before the shrine. Then the ritualists enter bearing the food offerings; when these are placed they retire, and the music ends, but is again played when the offerings are removed. Music is also played before the Imperial tombs in accordance with the Court festivals decree, the musicians performing on the *sho* (a reed instrument), flutes, drums and gongs.

Mikagura belongs exclusively to the festivals held in honor of the gods at the Imperial Court. It has come down from the ancient dance, and a form of music called Kami-asobi, or God-play. When the Sun Goddess hid herself in the cave, the eight million gods gathered on the peaceful river-bed of heaven, and a wonderful bird trilled a sweet song. Uzume-no-Mikoto, placing long strands of moss over her shoulders and making a wig of sakaki branches, holding a bamboo stem in her hand, stood on an upturned tub and stamped. The Sun Goddess opened the door of her cave, just a little, and a strong god

pulled her out. The Mikagura is said to have had its origin in this legend.

While most of the ancient ceremonies have passed away, Mikagura has been preserved intact. It begins in the twilight, and ends with the dawn. Of all the work of the Gakubu, this is the most important, and the musicians always keep in practice, as they consider it their highest privilege to do so. During the Nara period the Mikagura was performed in the Seisho-do, or Chorus-hall, and since the Shoho era (1074-76) it has been performed at least once a year. This is called the regular Mikagura. At the present time, it is given before the Kashiko-dokoro in the middle of December, in accordance with the decision of the Emperor—to please the spirit of the Imperial ancestress, the Sun Goddess.

Mikagura is performed after the Enthronement as a signal that the great ceremonies have been carried out successfully and to thank the goddess for her protection during the service of the ritual. Its music has been modified seven separate times, the last change having taken place during the reign of the Emperor Go-Nara (1527-57), and the music existing today was composed with his sanction. Thirteen pieces of Kagura-uta are preserved; they consist of two parts, and are sung with solo and chorus. There is but one dancer in Mikagura, the Ninjo, or Head-dancer, who carries a branch of the sakaki, to which is attached a ring made of bamboo, a symbol of the Sacred Mirror.

It is customary for two well-known pieces to be played, but at this Enthronement some treasured work



PERFORMER ON THE HICHIRIKI IN THE MIKAGURA ORCHESTRA

was given, pieces held in high esteem for their great age. The instruments are the *shaku-byoshi* (wooden clappers), the harp, and the two kinds of flute, *fue* and *hichiriki*. The last-named was first used during the reign of the Empress Nimmyo (834-50), but



the other instruments are of even earlier origin.

Twenty-four musicians took part in the Mikagura performed at the Enthronement, and the leader, the Ninjo, had charge of the music at the command of the Emperor. Two distinguished members of old Mikagura families, Counts Ohara and Muromachi, joined the company of musicians in the playing of the

Inatsuki-uta is always newly composed for every celebration of the Daijo-sai. It is the custom to refer to the Yuki and Suki fields, and to use the folk-songs in vogue in these districts. The Inatsuki-uta is sung by eleven men who are in the Zenya, a building near the Yuki and Suki halls, and while they sing the Court ladies go through the movements of rice-pounding.



NINJO, THE SOLO DANCER, AND LEADER OF THE MIKAGURA PERFORMANCE



TAIHEI-RAKU, A BUGAKU DANCE, REJOICING AFTER A BATTLE



YAMATO-MAI, OLD JAPANESE DANCE PERFORMED AT CHINKON-SAI CEREMONY

treasured pieces, since they have been preserved by their ancestors. The musicians for this occasion wore Court costumes, but the leader was attired in a very ancient yellow robe. After the ceremony of Enthronement, the Mikagura was performed before the Kashiko-dokoro; the Emperor and Empress worshiped the Sun Goddess, and a bonfire was lighted in front of the pavilion where the Mikagura was given, a fire in the open always being associated with this dance.

The Court musicians were also responsible for the music at the Chinkon-sai, when prayers are said for the long life of the Emperor and Empress, the Empress Dowager, princes and princesses, and for a peaceful reign. This is held in the Kogosho, in the Imperial Palace grounds, and here are enshrined the eight deities protecting the Emperor. On this occasion, the Yamato-mai is given. As its name signifies, this dance had its origin in Yamato province, and is performed by four dancers.

With reference to the music of the Daijo-sai, there is first the Inatsuki-uta, or Rice-pounding song, followed by the ancient Kudzu air and the folk-songs of the Yuki and Suki districts. These are in addition to the Kagura-uta. The



MANZAI-RAKU, BUGAKU DANCE OF CONGRATULATION PERFORMED AT ENTHRONEMENT BANQUET

At the beginning of the Heian period eight Court ladies pounded the rice that was prepared for the Emperor's communal meal with the gods.

The origin of the Kudzu song goes back to the reign of the Emperor Ojin, who was entertained by the people of Yoshino, when they danced and sang before him, offering him wine. The Emperor called them Kudzu, after the district, and the villagers of Kudzu today are very proud of their descent from the original Kudzu clan. Every year they gather together and hold a festival at Katahara-buchi, on the upper stream of the Yoshino river. Kudzu people long had association with the Court, and sang their songs at the Daijo-sai and other Court festivals. The custom has been discontinued, but the Kudzu song is now sung by the Court musicians. For the Daijo-sai the singers wear full Court robes, with the *omi*, or purification garment, over their shoulders, and strands of moss hanging from their hats.

When the Emperor takes his seat in the Yuki-den, and the Empress waits in the Cho-den, the Kudzu and local songs of the Yuki and Suki fields are sung. An official leads one company of musicians to their seats, and the governor of the

Yuki-field province leads the second company. While the food offerings are being made in the Daijo-sai, the musicians play without intermission. When the Emperor enters the Yuki-den, the music Senzai, lit., a Thousand Years, is played.

When the food bearers enter in procession, a ritualist holding a stick cries out the signal "Keihitsu!" when the musicians begin to play and sing the Kagura-uta. The music ends when the Emperor has presented food to the goddess. Again, when the Emperor passes out of the Yuki-den to the Kairyuden, or Hall of Ablution, the Senzai is sung and played. The same program is carried out for both the Yuki-den and the Suki-den.



DANCER IN YAMATO-MAI IN GREEN ROBE AND PALE BLUE SKIRT

At the first of the banquets given after the Enthronement ceremony the order of the music and dancing is as follows:

The Kume-mai, or Warriors' dance; Folk dances of the Yuki and Suki districts; and the Gosechi-mai, danced by young ladies of noble families. Kume-mai is said to have originated during an expedition of Jimmu Tenno to subdue a refractory chieftain. An officer named Kume proposed that the rebel chief be invited to a banquet. This was done, and when Kume stood up and sang, this was the signal for soldiers to rush forward and slay the unsuspecting guest. This incident occurred in the province of Yamato, and on its subjugation, great rejoicing was held. The Emperor composed the Kume-uta, which the warriors

of the Kume family sang. A dance was also composed representing the triumphant return of the Emperor. This is performed at the banquet by four dancers, though from ten to twenty men were formerly required. The costume in the dance is of red, with red headdresses. The men wear large black boots and carry swords, moving to harp and flute. In pantomime, they draw their swords, showing the killing of the chieftain.

For many generations, the Kume-mai has been performed at banquets, and today it is seen once a year in the garden of the Homei-den, in the Imperial Palace at Tokyo. It is given on Kigen-setsu, the day commemorating the foundation of the Empire and the promulgation of the modern Constitution. At the Enthronement banquet, the dance is performed after the Emperor and Empress have taken their seats, and the black and white saké brewed from the rice from the Yuki and Suki fields has been offered to all present. Following come the dances of the Yuki and Suki districts, and then Gosechi-mai.

Tradition says this dance was originated by the Emperor Temmu. While on a visit to the Waterfall Palace at Yoshino, he amused himself by playing a harp at sunset. One evening he saw an angel on Mount Sodefuri, who danced on the clouds as the Emperor played, shaking her sleeves five times, from which comes the name "Gosechi," lit., to shake five times. The Emperor alone saw the heavenly apparition, and he forthwith composed a poem.

For a long period this dance was performed at the Daijo-sai, but after the era of Kenbu (1334-37), it was not given regularly. It was revived in 1753, and it is now stipulated in the Enthronement decree that it shall be performed at the banquet following the Daijo-sai. Formerly, the dancers, either two or four, were selected from among the daughters of local

governors and three daughters of Court nobles. On this occasion, the participants were five young ladies, the daughters of nobles living in Kyoto, with three to act as substitutes in case of necessity. The musical instruments accompanying this dance and song are the *shakubyoshi*, to mark the rhythm, *fue* and



KUME-MAI, A WARRIOR DANCE, THE UPPER COSTUME AND TRAIN OF RED



MR. TADATOMU OHNO, THE AUTHOR OF THE ACCOMPANYING ARTICLE, PLAYING ON THE WAGON



*hichiriki*, and the *wagon*. The singers are clothed in old Court costumes, while the dancers wear crimson skirts and flowing robes of many colors with long trains. They carry fans of hinoki wood. When the dance is over, Their Majesties retire.

Manzai-raku is a civil and peaceful dance, and from olden times has been invariably performed on auspicious occasions. At present, it is to be seen every year on January 5 in the garden of the Homei-den. It was always considered a dance of good fortune, and is therefore associated with everything that is bright and happy. The dance is attributed to the Emperor Yomei (585-87), but it is considered doubtful whether such a well-constructed piece could have come from this remote period. There are those who think it originated in the Sui dynasty, at the command of a Chinese Emperor; others believe it the work of a Tang Empress.

Taihei-raku is performed by four dancers, wearing garments of red silk gauze with long trains, golden armor and helmets, and swords in their belts. In their hands they carry halberds, and on the right hip is a *gyotai*, or bag, shaped like a fish, and on their backs a quiver for arrows. This is a positive, or military, dance. It is said that it represents the meeting

between two Chinese generals after battle. In Japan, the Court guards danced this during the era of Tempei (868-69) and since it has been danced during every reign.

For both these classic dances, eighteen performers form the orchestra, occupying a position behind the Bugaku stage. Three kinds of drums, *daidaiko*, *dashoko* and *kakko*, are used, as well as the *sho*, *fue* and *hichiriki*. The costumes of the musicians composing the orchestra are in keeping with the celestial strains of the instruments, and the dignified bearing of the dancers. The skirts, which bag at the knees, are of heavy white silk woven in gay designs. The upper tunic is of thin dark material richly embroidered, which covers but one arm, the other showing the same pattern as the skirt. Hoods of brocade are worn, the outlines suggesting birds. On either side the Imperial paulownia crest in silver is seen. The musicians sit cross-legged.

The writer had the honor of attending the Enthronement ceremony of the Emperor Taisho and the same honor was extended to him at the present Enthronement. It is his earnest prayer that Heaven's blessing may be bestowed abundantly upon the Imperial House.



MEN OF KUDZU CLAN IN VILLAGE OF YOSHINO IN NARA PREFECTURE, WHO ONCE A YEAR HOLD A FESTIVAL IN HONOR OF THEIR ANCESTORS WHO SANG AND DANCED FOR THE EMPEROR OJIN. FOR CENTURIES THE MEMBERS OF THE CLAN SANG THEIR SONG AT THE CELEBRATION OF THE DAIGO-SAI, BUT AT PRESENT IT IS GIVEN BY THE COURT MUSICIANS

## OLDEST SURVIVING MUSIC PRICELESS POSSESSION OF THE IMPERIAL COURT

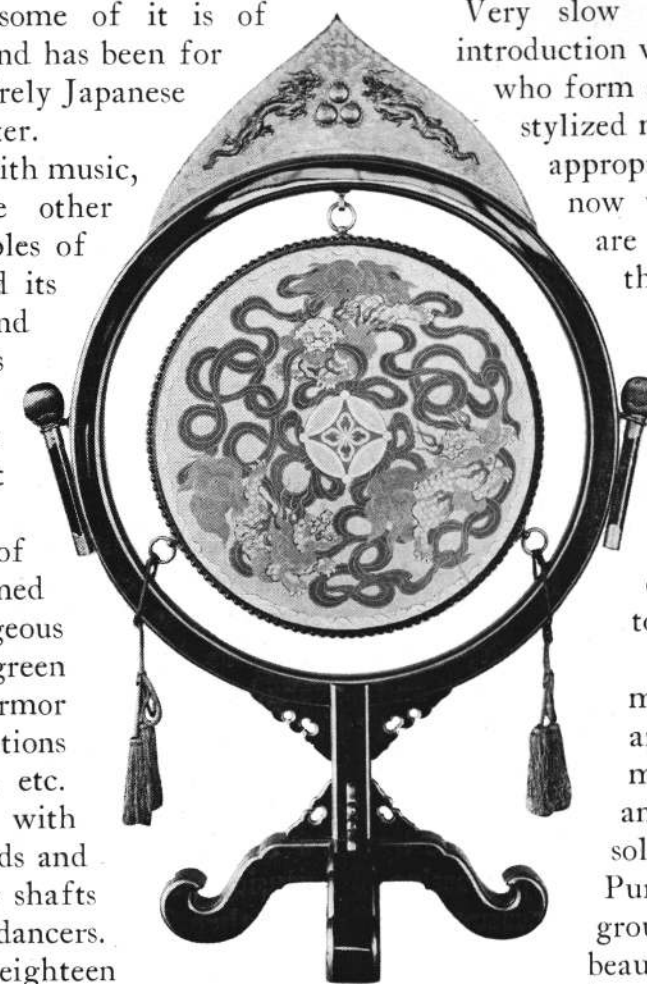
By HENRY EICHHEIM

**M**USIC has always been an important element in the ancient ceremonies of the Orient, and in Japan particularly there has been preserved a priceless legacy in the music used on great occasions such as the Enthronement of the Emperor. In origin this music is mainly Chinese, although some of it is of Hindu derivation, but is now, and has been for upward of a thousand years, entirely Japanese in quality of sound and character.

Two enthronement dances with music, one called Manzai-raku, the other Taihei-raku, are perfect examples of ancient music that has retained its purity throughout the ages, and must be ranked with other arts as evidence of the high musical culture of early Japan and the other Asiatic countries that gave it birth.

Taihei-raku, a dance of victory after battle, is performed by four warriors in gorgeous costumes of red, yellow and green silk, over which heavy golden armor is worn, besides many decorations of lacquer, lions' heads, fish, etc. Huge battle helmets inlaid with jewels and green enamel, swords and long spears with black lacquer shafts complete the costume of the dancers.

The orchestra consists of eighteen musicians, and the instruments used are as follows:



LARGE STANDING DRUM OF BUGAKU ORCHESTRA

The *hichiriki*, a short oboe with double reed having a strident, pungent tone approached with a long portamento. To this instrument is given the principal melody.

*Oteki*, a short, thick transverse flute having a thin plaintive tone, also approached with a long portamento, used to augment the melody, or to supply rapid passages of counterpoint.

*Sho*, an instrument of thirteen small bamboo tubes with metal reeds, which produces the harmonic background.



SHOKO OR METAL GONG OF BUGAKU ORCHESTRA

*Kakko*, a drum with two tightly drawn heads over an elongated, heavy but small wooden tube. On this instrument the rhythmic design of the piece is played.

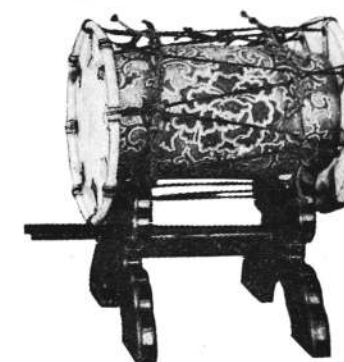
*Shoko*, a small, thick metal plate is struck on the inner surface with two sticks.

*Taiko*, a small bass drum is struck at infrequent intervals with two wooden round-headed mallets called *bachi*.

Very slow and majestic is the orchestral introduction which brings on the four warriors, who form a square and are soon moving in a stylized manner of archaic charm, creating appropriate postures, now with swords, now with spears. Dignity and grace are constant in this ancient dance, and the intensity of the music adds an overwhelming effect. In other ceremonial dances, *Gosho-raku* and *Bairo*, the orchestral color is changed by adding the *biwa*, a four-stringed lute, and the *koto*, a thirteen-stringed harp. On these instruments sweeping chords or sharply plucked single tones are played.

The pace of all ceremonial music is very slow. In austerity and dramatic intensity this ancient music has no superior, and its dignity and musical beauty well fit the solemn occasions on which it is used. Pungent dissonances form the background through which melodies of beautiful shape thread their way, and the irregular punctuations of drum-beats form asymmetric designs.

To the Occidental ear this noble music and its strange manner of production create in the hearer unaccustomed sensations, and not those induced by any Western music. In listening to it, its purity and great age are constantly apparent, and its present orchestration approximates in all probability the sound produced by the instruments in use more than a thousand years ago. The effect is that of an art which expresses the musical idiom of a race rather than the genius of an individual, as is the case with European compositions.



KAKKO OR SMALL DRUM OF BUGAKU ORCHESTRA





PERFORMER ON THE SHOKO, OR METAL GONG HUNG IN A FRAME



MUSICIAN IN THE MIKAGURA ORCHESTRA PLAYING ON THE KAGURA-BUE, OR FLUTE

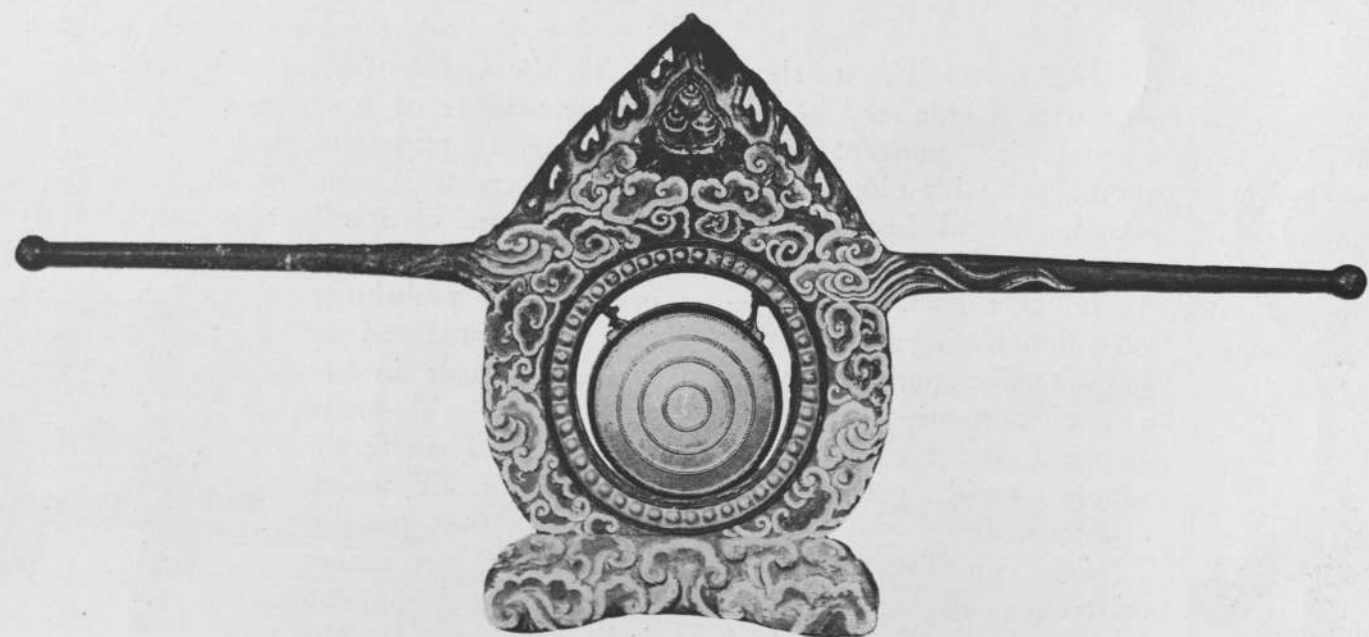
In Chinese and Japanese music contemporary with the Gregorian there are some striking analogies in melodies and cadences, but the use of chords made possible by the thirteen-tubed instrument called *sheng* in China and *sho* in Japan was not known to European music until about nine hundred years later. The *sheng* is derived from India, and was probably the origin of the European pipe-organ.

Rhythmic devices of great ingenuity and significance are common to this ancient music and result in infinite varieties of time divisions punctuated by the percussion. The melodies are usually in common, or six-time, and are frequently composed of notes having equal value, but monotony is avoided by constant rhythmic change of beats in the percussion, the strong and weak beats created by the measure line

of European music having no analogy here. The effect of a long melodic line is further enhanced because there is no dynamic change from soft to loud, the tension being constant and the tone strident but full.

The primitive instruments used in this music do not lend themselves to the production of dynamic contrasts which in European music are indispensable and, as in Chinese painting, there is no light and shade.

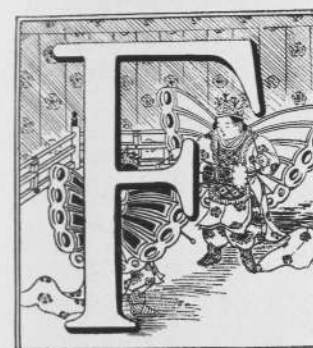
Beauty, dignity and emotion, in extraordinary measure, are in this superb music, and its preservation in the archives of the Imperial Japanese Court creates a link tying a great past to an unknown future in music, the art praised by Confucius and Plato above all other forms of human expression.



BUGAKU GONG CARRIED IN PROCESSION AT FESTIVALS

## ESTHETIC ART OF BUGAKU ANCIENT DRAMATIC DANCES OF THE COURT

By DENARIUS DEAN



FOR a moment it seemed that some magician had conjured out of the past a dance in a caravan-town of Central Asia, or an entertainment in the garden of a Chinese Emperor of some distant dynasty. Bugaku, the ancient music and dance of the Imperial Court of Japan, given on auspicious occasions within the palace, was being performed in public for the first time in Tokyo.

Out-of-doors, too, so that the citizens of all classes, rich and poor, might see it. The stage had been set up on the roof garden of one of the highest buildings in the city. The event was in connection with the celebration of Meiji-setsu, the anniversary of Emperor Meiji, of blessed memory.

The stage, a square space, covered with green felt, was raised several inches above a black verandah. This was enclosed by a low red balustrade, the pillars ornamented with brass. There were two flights of steps, one a means of approach, while the second in the rear was to be used by the dancers. About this remarkable theatrical platform had been placed a wealth of chrysanthemums, bronze, maroon, rose and bright yellow.

Overhead was a blue sky, the fleecy cloud patterns forever changing. Behind the stage were two shelters for the musicians, one on either side of the steps. The roofs were fashioned of oiled paper stretched over frames, and curtains were hung of red and white stripes, tied back with purple cord and tassel.

One was for the musicians when playing for the dances of the Right in Bugaku, and the other for use when the dances of the Left were given. For during a period of a thousand years the dances have been divided into two, those of the Left having been imported from China, and those of the Right from Korea. Introduced to Japan from these two countries during the time of Prince Shotoku, thirteen hundred years ago, and later from Manchuria and Mongolia, even Siberia, these dances, the pleasure of Emperors, were performed at times of banquets, festivals and ceremonies. No longer the exclusive enjoyment of the Court, but about to be

revealed before the wondering eyes of the masses.

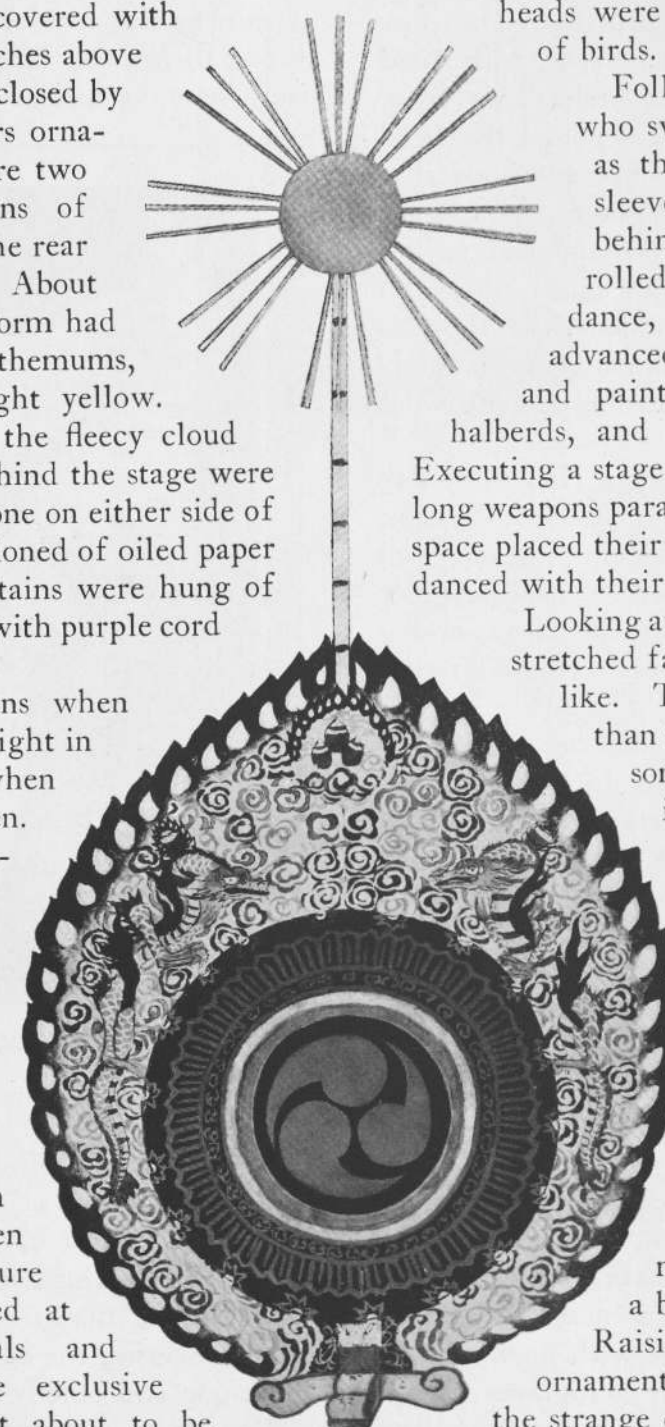
In their flowing robes and stiff black hats, the musicians sat cross-legged on the mats. Prominent among the instruments was a round gilt drum, adorned with playful colored lions disporting themselves among peonies. It was suspended from a frame the top of which was of fine brass work—waves, ending in tongues of flame, symbolizing fire and water.

Like apparitions from another world came four scarlet figures, who took up their positions in Manzai-raku, the traditional piece given always at times of great rejoicing, and at the enthronement of an Emperor. Short upper-garments and flowing trains, trousers that bagged below the knees, and stiff leggings completed the multi-colored costume. Coverings for the feet were of woven white cotton cord, like modern bedroom slippers. As though cleared for action, an inner brocade sleeve was revealed, and on their heads were brilliant helmets in the shapes of birds.

Following them came four dancers who swayed, bent, stamped and circled as the wind ruffled their wide blue sleeves and trains that trailed far behind. Once more the centuries were rolled backward when Bairo, a shield dance, was given. Two warriors advanced bearing wooden shields, gilded and painted with flowers; they carried halberds, and swords hung from their belts. Executing a stage movement, they laid down their long weapons parallel to each other, and within the space placed their shields back to back. They then danced with their swords unsheathed.

Looking away from this mimic fight, Tokyo stretched far below, grey, indistinct, mirage-like. The bustling city seemed less real than this dance to celebrate peace after some long-forgotten victory. Wearing a huge red mask, a fantastic figure took the center of the stage. The nose was prominent, a mustache covered the upper lip, the eyeballs slanted upward at a vertical angle. The hair of this monster was but a fringe of thick black cord that fell over the forehead. This was Batto, signifying victory after struggle, said to have come from India, and to mean a fight between a man and a beast.

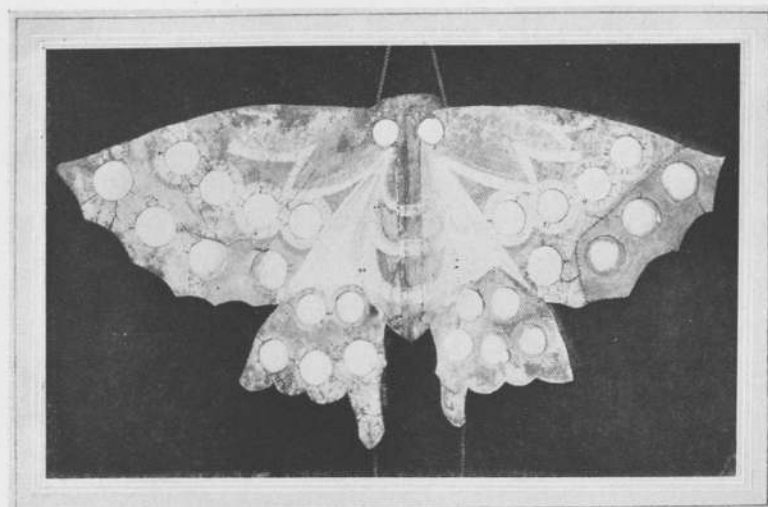
Raising a black-lacquered baton, ornamented with brass, high over the head, the strange character gave quick turns to the





wrists, or, placing the baton on the stage, held it there while looking up at the sun, signifying some wizardry unknown to mortals. Again came the impression that this was not real, but a vision of an entertainment at the Court of Genghis Khan.

Another grotesque Bugaku character possessed the



BUTTERFLY WINGS ATTACHED TO SHOULDERS IN KOCHO

stage, called Ran Ryo-o. The metallic golden mask, green facial furrows traced upon it, expressed a whimsical spirit, as though it had been laughing at time and tide throughout the centuries. The nose was shaped like the snout of a fox; black pupils stood out from round, red eyeballs. The forehead was blue, with gold markings, and above was poised the head of a dragon. The dancer wore a brocade hood that added to the figure's sinister appearance. The upper teeth showed, but something had happened to the lower portion of the mask; the jaw hung loose, and was nothing more than a small golden cup. To this was attached a white straggling beard. Similar hair ornaments were added for a mustache on both sides of the upper lip.

The brilliant sunshine of a mellow November day fell upon the weird figure with its half-human, half-animal mask. As the dancer postured and gestured with a golden wand, two butterflies like yellow autumn leaves floated over the stage, and a deep-red dragonfly poised for a second on the balustrade.

As a conclusion, the Bugaku dancers performed Nasori, believed to have come to Japan from the region of the Ussuri River in Siberia. A strange blue mask was used, having wide-open eyes. White hair and a hood framed the face. The lower jaw was detached, and hung so low that the dancer's own chin was exposed. The red gums of the mask had two brass spikes for teeth, and a white beard completed one of the weirdest masks ever created for theatrical use.

There it crouched, in the center of the green covered stage, the canopy of blue sky overhead. The costume was a blue upper-garment with a train to match, the trousers of soft green, embroidered, an apple-green apron, the hood of leafy-green brocade. Surely a ghostly visitor from a nomad Mongol caravanserai, this blue-green figure with its unearthly mask! But no! Two grey army aeroplanes passed swiftly overhead, so near that the purr of the engines

mingled with the celestial music of a thousand years ago.

Music and dancing from China and Korea began to filter into these isles of the sea thirteen hundred years ago, in the reign of the Empress Suiko, when her son, Prince Shotoku, became the devotee of Buddha and the patron of the arts. Then Mimashi, a Korean musician, who had studied music and dancing in China of the Wu dynasty style, settled in Japan and taught youths how to perform Gigaku in the village of Sakurai in Yamato province.

Gigaku was given on the occasion of Buddhist ceremonies. Later on it became the entertainment of the Court. Under the patronage of several music-loving Emperors, Gagaku was founded. This was a music institution which had both music and dancing departments. Gradually Gigaku declined, and the dancing of the Gagaku developed into a special kind of dramatic performance called Bugaku. It is Bugaku which has been so wonderfully preserved until the present day.

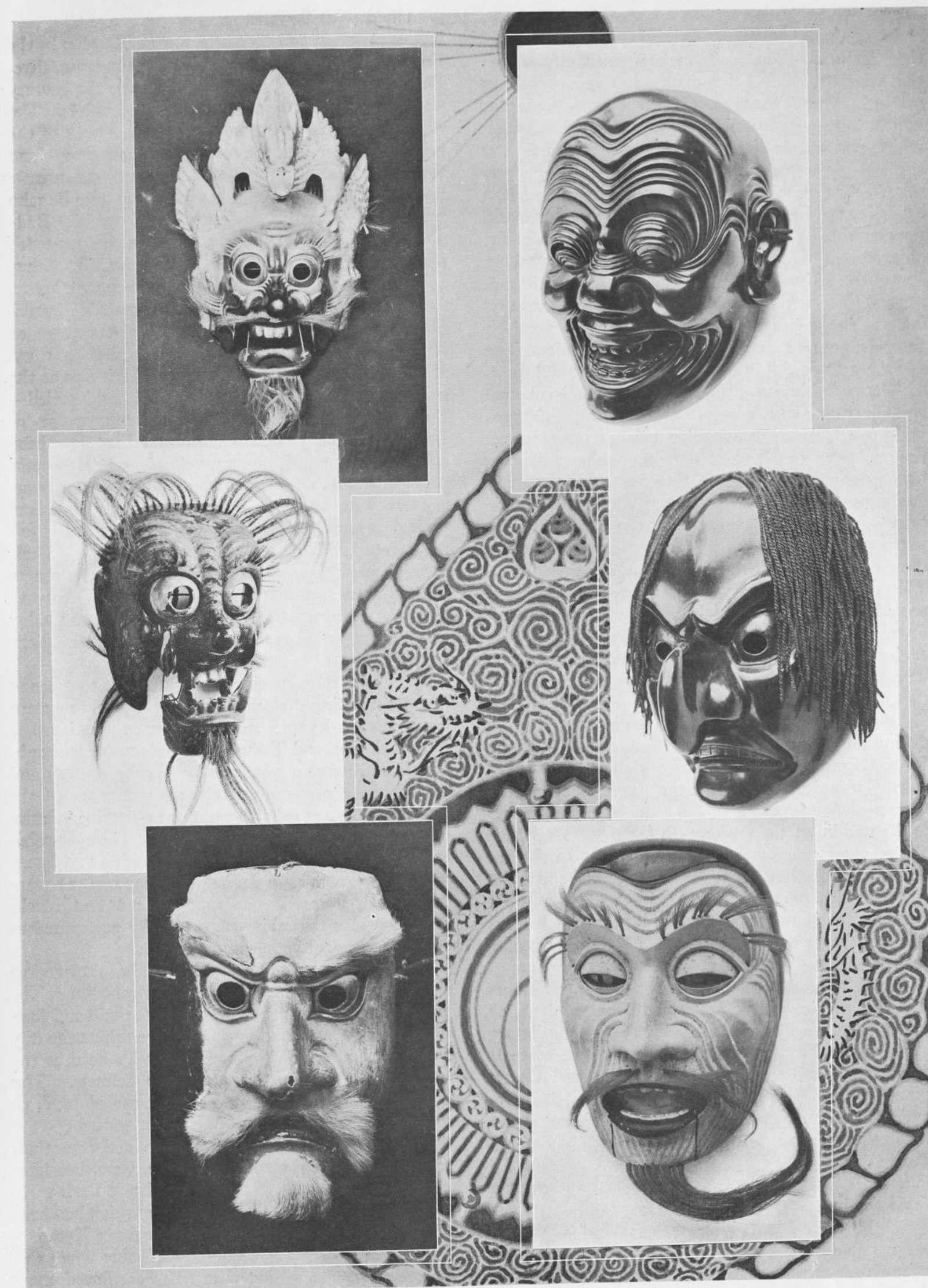
In these early days, dances and music came to Japan from Persia, Cambodia, Bokhara, Mongolia and Manchuria, even from the regions of Siberia. That of Korea, China and India formed a steady stream as the musicians of these countries came to Japan to instruct large numbers of students, or men were sent on special missions to China or India by



WINGS OF A FABULOUS BIRD IN THE BUDDHIST DANCE, KAIRYOBIN

the Emperors to bring back the result of their music studies.

In the matter of masks alone may be traced the changes in the theatrical entertainments of these days. The Gigaku masks were large, and made of light wood, covering the entire head. They were realistic, grotesque and chiefly represented animals. Worn as a disguise or masquerade, they were of a primitive



MASKS WORN IN BUGAKU DANCES, PRESERVED AS NATIONAL TREASURES AT THE KASUGA SHRINE, AND THE GREAT BUDDHIST TEMPLE, HORYUJI, AT NARA.



nature. Bugaku masks, however, were less primitive, and much more human. They were symbolic rather than realistic. The mask makers faithfully copied the Gigaku and Bugaku masks, but made nothing original. Out of them came, however, the *No* masks, which were an expression of Japan's genius, masks which portray character, and when animated by the spirit of the actors give the impression of being alive.

On the preceding page the masks show the various origins of the Bugaku dances. The humoresque mask, upper-right, is worn in *Ninomai*, a comic dance, the character an old man who seems to typify some long forgotten Chinese god of laughter. *Ran Ryo-o*, upper-left, is a terrifying gold mask. The tradition is that a young Chinese warrior, wishing to conceal his features, put on a mask to frighten his enemies. The dance represents his exaltation after a successful fight.

*Batto*, middle-right, is a large, red lacquered, animalic mask, which owes its origin to India. *Nasori*, middle-left, is a strange blue mask representing a dragon, from the land of dragons, China. *Saisoro*, lower-right, is a death mask, the character an old man gathering mulberry leaves, so old and weak that he leans on a staff. Courtiers in the old days who performed this piece were said to die soon after and their rank was elevated in anticipation of their death. The superstition connected with *Saisoro* is so well rooted that no one will now appear in it. *Kitoku*, lower-left, is so named from a tribe living in the region between the *Armur* River and the *Japan Sea*. The white face and square jaw seems to indicate it is that of a European.

But in Europe very little is known about dancing during the dark centuries that followed the fall of the Roman Empire. The first of which there is trustworthy technical history are the *Basse* dances which flourished from 1350 to 1550, and later from 1450 to the middle of the seventeenth century. Bugaku is the accumulation of a thousand years, and in it are represented the dancing and music of China and India that long ago perished in these countries. Not only have the music scores been written down and handed on from father to son, but the notation of the dances as well, all family art secrets, jealously guarded.

Some of the Bugaku dances are religious, others ritual or magic. Some were made for children, or to be performed at weddings, upon congratulatory occasions, and for processions. Others were brought to Japan by tribute bearers to the Imperial Court, others still represented triumph after battle, as *Bairo*, which was given at the banquet of rejoicing at the conclusion of the Sino-Japanese War. There are dances connected with the god of the hearth in the kitchen festival, dances of wine-bibbers, and solemn Buddhist dances, among which is *Kairyobin*. In this the child dancers wear wings of mythical birds, said to have sung at the birth of Buddha. The performers offer flower wreaths before the altar, and then begin the dance with castanets in hand, round brass disks with cup-like depressions, that may have been used in Jerusalem, Assyria and Egypt. There is also the Butterfly dance, *Kocho*, when boy dancers wear butterfly wings, long trains and golden crowns

decorated with flowers.

The support and encouragement of Bugaku by the Emperors kept the music and dramatic dance alive. But during a period of a hundred years the country was torn by conflicts between the feudal chiefs. The administration of the country was in the hands of the military leaders, and the power was taken away from the Emperors. At this time the Court was greatly impoverished, and could not maintain the Bugaku company. *Horyuji* and *Tennoji*, the wealthy Buddhist temples at Nara and Osaka respectively, needed the services of the Bugaku experts, and here they found employment and were able to keep together.

Yet had it not been for the great Hideyoshi, Bugaku would have vanished, and not a trace of it would have remained to tell its glorious story. Wishing to entertain the Emperor of his day at the palatial residence he had built, Hideyoshi called a Bugaku company to form the entertainment for his Imperial visitor. The Emperor would not have been able to accept the invitation had not Hideyoshi provided a suitable palanquin and the required retinue.

Given in the presence of the Emperor for whom their ancestors had performed, the Bugaku men felt an impetus which gave them new courage. Their prestige was restored and they began once more to practice their art in earnest. Later the Tokugawa Shogunate supported the Bugaku company, and today this ancient art is again under the patronage of the Imperial Court.

The two Bugaku pieces performed at the second banquet marking the conclusion of the Enthronement ceremonies in Kyoto were *Manzai-raku*, the dance of congratulation, and *Taihei-raku*, a dance of triumph. In *Manzai-raku* so wonderfully has the rhythm and postures been preserved that the performance of the statuesque figures might have been a moving picture taken at the time of a Tang Emperor. The over-ropes of sheer crimson lined with purple were a vivid contrast to the green satin damask covering of the square stage, and the rich hangings of red and black. Tradition says that this was originally performed at court by graceful young women.

In *Taihei-raku* the movements of the four warriors show greater harmony than in *Manzai-raku*. The costumes of the dancers, a thin scarlet tunic and long train, is worn with brass armor, a large fish on the hip, a sword, a quiver on the back, a devil's head at the front of the belt, and heavy brass helmets. The property of the dance is a golden pronged staff, or spear, encircled by a serpent. After posturing with the spears, the dancers lay them down, and draw their swords. Both of these Bugaku pieces were seen later in Tokyo in the open air theatre of *Hibiya Park* when thousands witnessed the performances which had been given before the Emperor and Empress in Kyoto.

It seems to be but a question of time when this æsthetic heritage of the past will be enjoyed more fully by the people. And in the fullness of time Bugaku may be given as a gift to the world. The treasured music and dancing of a thousand years would not fail to find the appreciation it deserves among the nations.

## MANY CEREMONIAL COSTUMES USED BY THE EMPEROR AND HIS COURTIER

By SEIKAN YATSUKA



WITH the exception of China, probably no other country in the world attaches so much importance to the minutiae of dress as does Japan. The form and cut of ceremonial costumes of the Court have been fixed according to rank, the civil, military and religious dresses each distinct from the other. It was through Korea that we were introduced to China, and for centuries close relations were maintained between China and Japan. Our costume came to be greatly influenced by that of China, and regulations governing dress were early made, such as the type of costume to be worn at enthronements, for the New Year festivities, religious services, and for dignitaries visiting the Imperial Court. During Japan's years of seclusion, when relations with China were cut off, imported ideas came gradually to be modified, the final result being ceremonial garments peculiar to Japan. With the rise of the warrior class to political power there came a conflict with the nobility in the matter of dress, but the Court maintained its standards of taste and style, which have been preserved, and were displayed to full advantage during the ceremonies at Kyoto.

At the dawn of the Meiji era there were great changes, due to importations from Western countries. In 1872, the full dress common to the Courts of Western Europe was adopted as the ceremonial costume of the Imperial Court. Thus the old costumes that had enjoyed a supremacy of a thousand years had to be confined to Shinto ceremonies, or other occasions of godly affairs. It is, however, a great joy to us that the ancient costumes are seen on these occasions.

There are two kinds of ceremonial costume, those for winter use, which are lined, and those for summer, which are unlined. The official date for the change from summer to winter clothing is November 8, and from winter to summer, May 6. Costumes to be worn at the ceremonies of the Imperial Court are prescribed by law and may be divided into three: First, those worn by the Emperor and officials of the Court; second, robes prescribed for use during the service of the shrines; and third, the costumes worn by the different sects of Shinto ritualists. Ceremonies of the Court include the Enthronement, the *Daijo-sai*, services in connection with the Three Shrines in the palace gardens, and minor ceremonies, some sixty being celebrated in the course of the year.

For His Majesty's use there are six kinds of ceremonial costume. The most sacred robe worn by the Emperor is of white silk, which is assumed for the food ritual in the *Yuki-den* and *Suki-den* of the

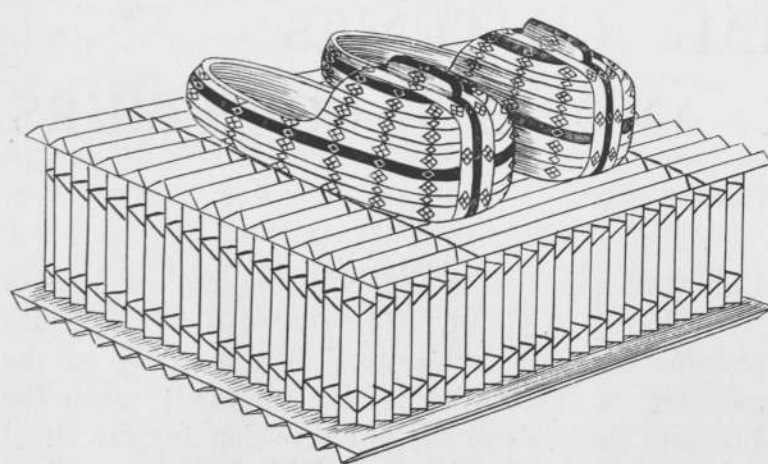
*Daijo-sai*, and also at the *Niname-sai*, the harvest festival held at Court. The second most important costume is also of white, and is worn only on the morning of the Enthronement ceremony when the Emperor proceeds to the *Shunkyo-den* for the ritual before the *Kashiko-dokoro*. This is never used at Court ceremonies. His Majesty's enthronement robe is known as *korozen*, of a yellow-red color, with designs of bamboo, paulownia, phoenix and the equally mythological *kirin*. It is also worn at the time of the annual ceremonies of the Court, when the date of the Enthronement is announced before the Three Shrines, on the occasion when *Mikagura* is performed, and when the Emperor reads a report before the *Kashiko-dokoro* announcing the successful conclusion of the Enthronement ceremonies. The fourth ceremonial robe has a long train, and was formerly an every-day costume, but is now the prescribed dress when an Imperial Messenger is dispatched to the ancestral tombs and shrines. Only His Majesty, an Imperial prince, or the chief ritualist of Ise Grand Shrine, who is an Imperial prince, may wear this garment. For lesser ceremonial occasions, two costumes of simpler style are worn by the Emperor.

The Imperial princes have four ceremonial costumes—one of white silk worn at the Harvest festival, also at enthronements, and others less conspicuous for ordinary Court ceremonies. Messengers who are sent to the Imperial tombs or take part in



GUARD OF THE GOD-GATES OF THE *DAIJO-GU*, THE *SOKUTAI*  
COSTUME COVERED BY WHITE *OMIKOROMO*



RED BROCADE SHOES WORN BY THE EMPEROR WITH  
ENTHRONEMENT ROBES

the harvest rites of the Yuki and Suki fields wear full Court costume.

The costumes of officials may be divided into five classes. First is the *sokutai*, the full Court dress; second, *ikan*, worn by the ritualists; third, the *fusan* of the lower officials, and two others for the officials of lowest grade. Ritualists who attend the Three Shrines are clothed according to their ranks as senior or junior officers, while the *naishoten*, or women ritualists, wear a full divided skirt and flowing over-garments. On occasions of enthronement, the ritualists wear the dull-dress costume of the Court, as do the musicians. The special dancers have their own peculiar garments.

Robes of the Shinto ritualists at the shrines in different parts of the country are simple compared with those of the Court functionaries. There are six grades of ritualists at Ise. For ordinary events white is worn, but on high festivals the robes are magnificent, in color black, red or green. Ise Shrine being under the control of the Home Ministry, the ritualists hold official rank. There are thirteen sects of Shinto under the supervision of the Education Ministry, but the dresses worn by these priests do not come under the Imperial costume regulations. They choose their own, but ask the Minister of State for Education for permission to wear them.

With regard to costumes worn at the Enthronement ceremonies, they may be divided into five classes, the *sokutai*, *ikan*, *naoshi*, *kariginu*, and *hitatare*. During the Heian period, the *sokutai* was the dress for ordinary use, but is now at the head of the list for ceremonial occasions. *Sokutai* is the name given to a whole outfit of clothing, including skirts, over-robos, socks, shoes, bands, *kammuri*, the official headpiece, sword, wooden fan, wooden *shaku* or scepter, and paper to be placed in the folds of the costume. The *kammuri*, the stiff black headgear, were introduced from China in the reign of the Empress Suiko, and originally were of different colors, betokening the rank of the wearer. During the reign of Tenmu (seventh century) only two *kammuri* were used officially. At this period the headdress was nothing more than a bag of silk wrapped about the queue of hair and allowed to hang behind, an ornament holding it in shape. Later it was stiffened and lacquered, and worn on the top of the head. The *kammuri* with the *ei*, or flap, standing

straight up, is for the use of the Emperor only. In the *kammuri* worn by Imperial princes the flap falls behind; while high military and civil officers wear different styles and the manner in which the headdress is rolled denotes differences of rank.

The *sokutai* differs according to civil or military use. For civilian officers, the sides are sewn up, and a *ran*, or flounce, borders the loose over-garment; in the military costume the sides are left open. The white upper-garment of the *sokutai* is considered the most sacred because from early times the Emperor wore white. Even when the highly-colored Chinese costumes were introduced, the Emperors invariably wore white when taking part in the ritual before the gods. It was this white costume in which the Emperor was robed after the rite of purification in the Kairyu-den before proceeding to the Yuki-den in the Daijo-gu. The Enthronement robe of the Emperor was also the same as the *sokutai*. Imperial princes wore this garment at the Enthronement in black, with designs of clouds and cranes. Officials of Chokunin rank wore black; those of Sonin rank wore red with vine patterns. Green was the color for the robes of the Hannin, or lowest ranking officials. Deep violet is the color of the *sokutai* reserved for the Imperial princes.

Under the *ho*, or upper garment of the *sokutai*, there is an inner piece of clothing with a long train. In former times, when a Court noble knelt on the matted floor this train had to be folded neatly by his side, but when the floor was of wood the train was hung over a wooden railing. When the noble walked, his train was carried by an attendant, and, if this

SOKUTAI COSTUME WORN BY HIGHEST OFFICIALS IN RETINUE OF  
EMPEROR AT ENTHRONEMENT

functionary were absent, he inserted the ends of the train in his belt and hung the train over the hilt of his sword. At present the train of the Emperor when wearing the *sokutai* is twelve feet long; that for princes ten feet, while the two highest ranking officials have trains of eight and four feet respectively. At the Enthronement ceremonies only the Emperor wore a long train, the Princes of the Blood having short ones scarcely touching the ground. In former times the trains of those under forty years of age shone as though waxed, those worn by older participants in the ceremony were of lusterless silk.

The *hakama* or skirt which goes with *sokutai* is of plain or damask silk lined with red, with half-moon designs. For high officials a colored silk is used, having a round design formed by eight wistarias, and plain white silk without design is worn by officials of lower rank. With the *sokutai* is worn a leather belt on which are eleven squares of onyx or agate. The sword worn with the costume is not a real weapon but simply an ornament. The hilt is inlaid and ornamented with gold and silver. Officials in *sokutai* wear silken socks, not the *tabi* or footwear of everyday life with a special place for the big toe. Several kinds of shoes are worn with the socks; one of plain white silk is for the Emperor at the time of purification rite, and another is of brocade worn with the enthronement robe. Others are made of lacquered wood or leather, and there is also a soft foot covering of woven strings.

ARCHERS STATIONED AT GATES FOR THE ENTHRONEMENT CEREMONY,  
SOKUTAI WITH BROCADE TUNICSMILITARY OFFICER OF SONIN RANK IN SOKUTAI COSTUME  
AND ARMOR IN ENTHRONEMENT PAGEANT

Several small articles are indispensable when *sokutai* is put on, sheets of paper for various uses, including the penning of notes and verses, but such uses are obsolete, and, while serving no practical purpose, the paper is still supplied, tinted and dusted with gold. Another essential detail is the *gyotai*, or fish-bag, which is hung on the right side of the belt; it is made of shark skin, on one side representing a fish, the reverse having a design of six fish. These are in gold for officials of high rank, and silver for those below. It is called a bag, but is not open and has become an unnecessary detail of dress. Chinese in origin, it is supposed to have secured admission at the gate of the palace, and to be kept in a safe place it was hung from the belt. It is now used only in the case of the Imperial Messenger, when he attends the Kamo festival in Kyoto.

During the Daijo-sai, the *sokutai* of the highest officials was covered by a short tunic of white hemp, bearing designs of plum and willow in blue. This is the *omikoromo*, or garment of purification, worn only in the presence of the gods and in sanctified places. Also, when the Daijo-sai was celebrated strands of club moss were placed about the *kammuri* by those wearing *sokutai*, a very ancient practice.

The second style of Court dress is *ikan*, which has been used for ceremonial occasions with the *sokutai* for over a thousand years. It differs in several details from *sokutai* in that the skirt is full and long and drawn in by strings so that baggy pantaloons are formed. No leather belt is worn, and in other details the dress differs from *sokutai*. In the costume regulations established by Emperor Meiji, the *ikan* was selected for ceremonies. It is worn by Imperial Messengers and Shinto priests.

The third style of Court costume is called *naoshi*,





DECORATED WITH FLOWERS,  
THE KAMURI WORN BY  
HIGH OFFICIALS IN THE  
DAIJO-SAI, THE FLAP  
PENDANT

formerly the dress of lower officials, who were only permitted to enter the palace clad in this style. Today only the Emperor and the Princes of the Blood wear naoshi. It has a very long skirt and train, its name signifying the trailing dress. *Karigimu*, the fourth style of costume, was worn as a hunting dress in the early part of the Heian period, but later came into general use, as is the kimono of today. It was first made of cotton, but as it rose in favor was fashioned of silk.

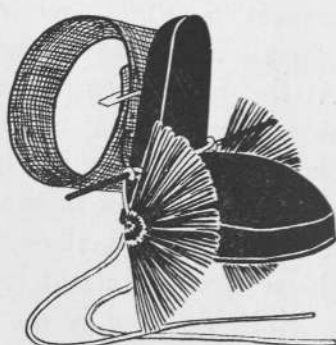
All classes wore the *karigimu*, from ruler to peasant. The color of the garment changed with the seasons. There are now sixty styles of *karigimu* in use.

*Hitatare*, the fifth style of Court costume, was a ritual garment in the Tokugawa age, but is seldom seen now, except at the time of the *Iwashimizu* festival in Kyoto, when it is worn by the priests. It consists of a short tunic and skirt.

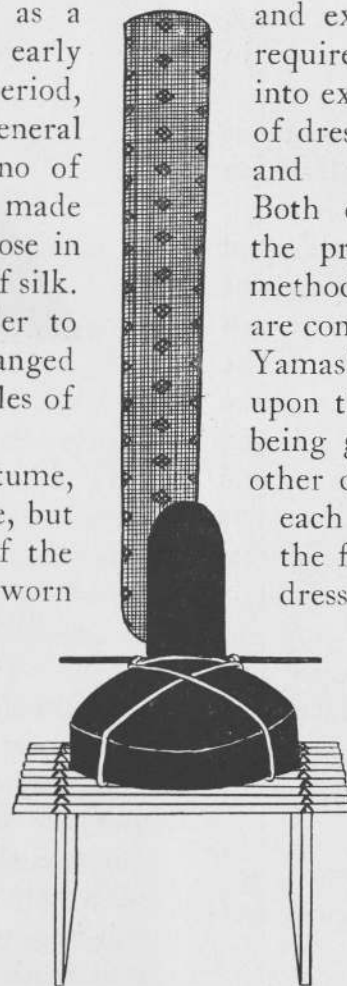
There are twenty fabrics used in the ceremonial costumes, varying from silk gauze and sheer material for the hot weather to damask satin, brocades, embroidered and brocaded silk, plain silk, material with raised designs and brocades of Chinese, Korean and Japanese origin. The design of the Emperor's enthronement robe is for the exclusive use of His Majesty. The phoenix in a circle is also for the Emperor's sole use, while the mandarin-duck design is for the Imperial princes. Cranes and clouds, and patterns on a cloud background, are also seen on the ceremonial robes of the Emperor. The decorative designs on the ritual costumes are of waves, chrysanthemums, cranes, butterflies, plums, vines, wistarias, hollyhocks and cherry blossoms, showing the popularity of these symbols of nature. The colors of the ritual costumes are first, white, then the yellow-red of the Emperor's enthronement robe, purple, pale violet, black, red, light red, scarlet, blue, green, yellow and navy blue.

During the reign of the Empress Suiko, who was enthroned in 593, ritual costumes were prescribed. Three centuries later, in the reign of Uta, envoys from Japan to the Chinese Court were no longer sent, and this marked a turning-point in the history of costume.

The luxurious Fujiwara period saw a great advance in dress, and in 1108, when the Emperor Toba was enthroned, the stiffly starched ceremonial costumes first appeared, and ever since, for eight centuries, they have been in vogue. The ample proportions of these costumes and the stiffness of the material made it very inconvenient to put them on, and expert dressers were required, which brought into existence two schools of dressers, the Takakura and the Yamashina. Both exist in Kyoto at the present time. The methods of the former are considered practical and quick, but showy. The Yamashina way of placing the ceremonial costume upon the officials and ritualists is slow, great care being given to every fold, the tying of cord, and other details. Two experts are necessary to dress each individual, the principal dresser standing at the front and his assistant kneeling behind. The dresser is responsible for the appearance of the wearer, and the art of ceremonial costume, depending as it does on line and a hundred and one details, is greatly respected in this country.



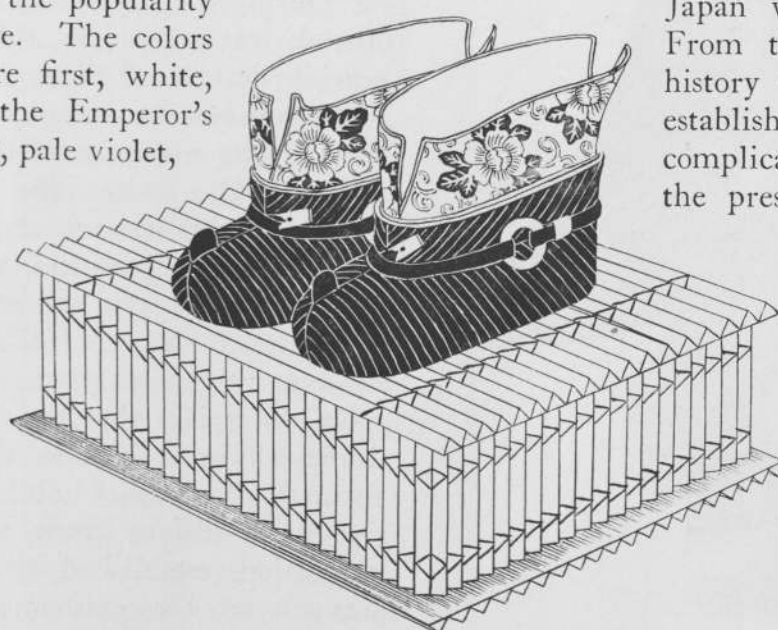
WORN BY THE GUARDS OF THE  
GATES, THE EI, OR FLAP, ROLLED,  
AND HALF CIRCLES OF HORSE-  
HAIR ON SIDES



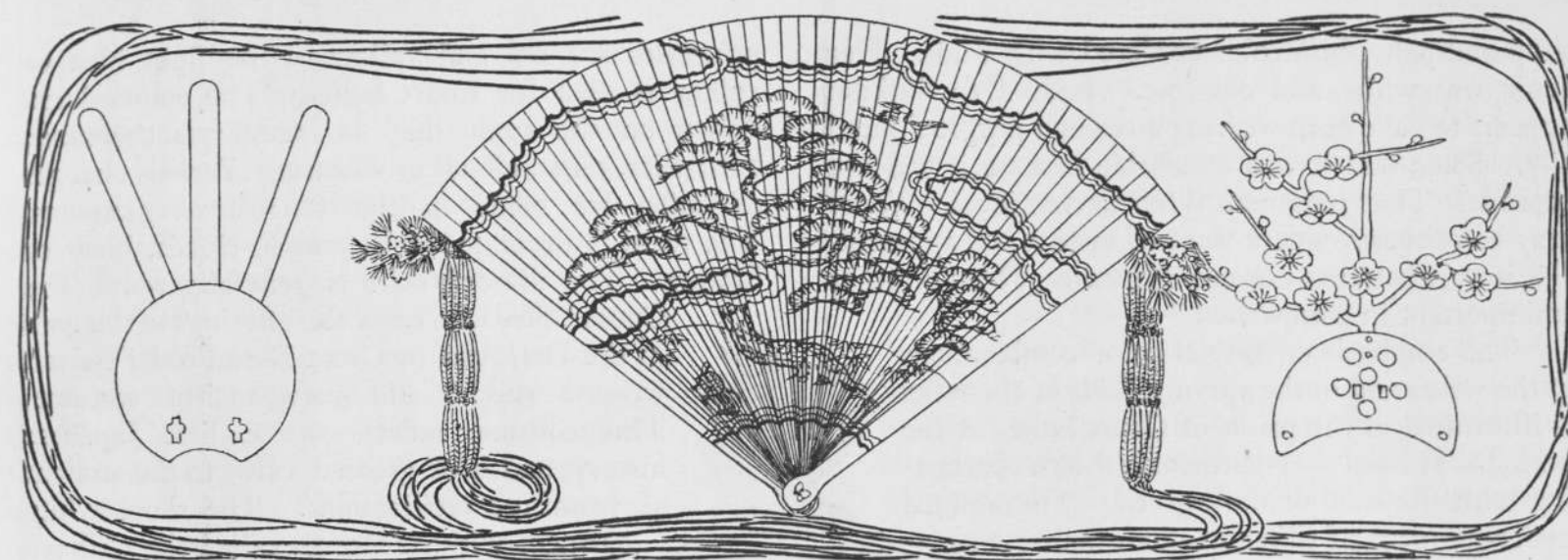
KAMURI, OR HEADPIECE OF THE  
EMPEROR, WORN AT ENTHRONEMENT,  
THE EI, OR FLAP, STANDING  
STRAIGHT UP

NOTE: Extreme importance was attached to dress and the details of dress in old Japan. As Josiah Condor says, "not only the form and the cut has been fixed according to station and rank, but rules of color, pattern, fabric and even such trivial matters as the plaits of a cord or the loops of a bow have been most strictly fixed. The inviolable restrictions of rank and of caste also, as in all countries during a state of feudal government, has rendered imperative distinctions in the clothing of the various classes of the people."

The broad distinctions of king, courtier, soldier, priest, merchant and peasant have been in Japan very comprehensive. . . . From the period to which reliable history takes us back, when a well established form of government and complicated ceremonial existed, up to the present day (1880), there have been no revolutionary changes and very few minor modifications in the styles of dress. The minor changes referred to consist chiefly of rights conferred upon nobles and gentlemen to assume articles of dress or colors, materials or patterns in their clothing which had hitherto been confined in their use to their superiors."



LACQUERED BOOTS WITH RED BROCADE TOPS WORN BY HIGH CIVIL  
AND MILITARY OFFICIALS AT ENTHRONEMENT



## THE CEREMONIAL COSTUMES OF THE EMPRESS AND THE COURT LADIES

By HELEN LAUFMAN MORGAN



LIKE the blue of the Inland Sea and embellished with the bamboo, the phoenix and the paulownia is the most ancient ceremonial garment, worn by the Empress on the occasion of ascending the throne. Since medieval times, the *mo*, or train, reaching from the shoulders has been worn over the outer robe. Custom's rigid hand has so written through a greater span of years than the Court of St. James has required the sweeping train and the plumed headdress.

Although the *mo* is the most interesting as a specific detail of costume, the garment of pure white worn at the ceremonies before the Imperial Ancestral Shrine is the most impressive of the varied types decreed for the different ceremonies of the Enthronement period. Besides this white costume, the Empress wears two other robes more gorgeous though less sacred. One of these is worn at the ceremony of announcement to the nation and the world, at the visit to the Ise Shrine after the Enthronement, and on the occasion of the public acclamation of the Crown Prince as Heir Apparent. The other or third type is worn in the Imperial Court, at the ceremonies in Kyoto at the ancestral shrine after the Enthronement and also in the rites after the return of the Imperial suite to Tokyo.

No reigning Empress has more colorful garments than the robes of state worn by Her Majesty of Japan. The vividly contrasting colors, the exotic fabrics, the sweeping lines of the skirt all enhance the magnificence belonging to robes worn for centuries by the rulers of Nippon. The robes of the second and third types show the transition from the primitive garments of ancient Japan to the national costume worn at the present time. The rugged simplicity of the days of the bark barricades was tempered in the period of Chinese influence and merged into a middle period of luxurious living when twenty garments were worn by

one Court lady. Today, five robes combine to give the silhouette required by the dictates of Court ceremony. After a study of the living conditions of the period and the pomp of the Court, the padded appearance of these gorgeous costumes is better understood.

At the Enthronement ceremony the Empress wears an outer robe of violet, the color most befitting august rank. Against this Imperial color, the tortoise-shell design combines to give the touch of charm, typically Japanese. Caltrop, a plant native to Nippon, is the pattern embroidered on the red under-garment. The fourth robe is also of deep red, and smaller than the fifth robe. The same color combinations show in the voluminous bell-shaped sleeves, as in the diverging folds of the many-colored robes. The brilliant red divided skirt of heavy, stiffened material sweeps the ground and, combined with the quaint embroidered train, gives greater historical significance to this ancient costume.

When the Court was moved to Kyoto in the Heian era, the Japanese Court ladies' costumes developed a beauty unsurpassed by the Imperial costumes of China. Robes, more voluminous than those used on the mainland, were worn by both men and women. Embroidered trains, emphasizing sumptuous dignity, became an integral part of the feminine costume. Brocades, formerly owing their inspiration to the Buddhist temple vestments, now came into use by the nobility. Taste and discrimination in the colors and detail of the Court costume show the heights reached by aestheticism during the Heian era. The diary of Murasaki Shikibu, translated by Annie Shepley Omori, exemplifies this point in a comment upon the dress of a Court lady: "One had a little fault in the color combination at the wrist opening. When she went before the Royal presence to fetch something, the nobles and high officials noticed it. Afterwards Lady Saisho regretted it deeply. It was not so bad; only one color was a little too pale. Lady Kotaiyu wore a crimson unlined dress and over it a robe of



deep and pale plum color bordered with folds. Her tunic was white and old rose. Lady Gen Shikibu appears to have been wearing a red and purple figured silk. Some said it was unsuitable because it was not brocade. That judgment is too conventional. There may be criticism where want of taste is too apparent. But it were better to criticize manners. Dress is rather unimportant in comparison."

The emphasis on special color combinations at the wrists and in the varying folds of the robes is illustrated in the prints of Court ladies of the period. The red over-garment is shown contrasting with the robe of dark green. The unlined under-garment of thin silk adds another note of red, emphasized again in the divided skirt or hakama. The train of white silk with its painted pattern gives the last exquisite touch to the full dress of the noble ladies who lived during this period of literary and artistic triumph.

Aesthetic emphasis upon the carefully placed folds of the robes and train is a direct outgrowth of Court procedure. The France of Moliere's *Les Precieus* was no more adamant in its rigid adherence to the special rules of polite living than were the contemporaries of Lady Murasaki. Stilted social life and formal costumes

have always been definitely linked. Tunics and trains were heavily embroidered and ornamented with mother-of-pearl during this period. Floating thread brocade dyed in dull red gives another glimpse of the magnificence of the fabrics, "Beaten stuffs like the mingling of the dark and light maple leaves in autumn" best describes these fabrics destined for Court wear.

The costumes during the Meiji period were less sumptuous because of the definite cleavage from Chinese influence. The embroidered decorations show less gorgeous colors and the mo, or train, adhered more closely to its most ancient design as shown in the costumes of the Shinto women ritualists.

Court ladies' costumes of the present day follow the general plan of the robes worn by the reigning Empress but differ in colors, patterns, and mode of weaving. The short tunics of

princesses are red and yellow, while light blue or yellow is used for Court ladies. The embroidered design on the tunic may be of chrysanthemums, butterflies, pines, clouds or wistaria. Various changes of color are made in the four under-garments. The train is decorated with waves, clouds, birds or flowers. The divided skirt is generally red. The

Court ladies who carry the offerings to the gods in the Daijo-sai, or Great New Food Festival, wear a special and very ancient costume. This costume reflects the earliest Japanese history, and is of greatest value to the student of primitive civilizations. The short white garment without sleeves called the *chihaya* is the oldest garment known to Japan, and is thought to be two thousand years old. When Julius Caesar wrote of the Druid rites in Britain and of the worshippers of Thor and Odin in Germany, this dress of white hemp was worn in Japan. The design is printed with grass juice or indigo, the most primitive of vegetable dyes. The sleeves of a short blue tunic, decorated with white wave marks, protrude from the *chihaya*, or outer white garment. Inverted butterflies add daintiness to a costume imbued with the glamor of folklore, the veritable Titania costume of Japan.

The cords on either side of the headdress of the ladies serving the gods at the Great New Food Festival may be traced to the story of Uzume, the goddess who danced before the cave in which Amaterasu, the Sun Goddess, had hidden herself. The dancer tried to please the goddess by arraying herself in resplendent attire and using long garlands of moss as headdress. This costume detail is in direct line with the Japanese environment. Seaweed chains were as appropriate to the rocky island setting as the laurels were to the smiling environment of ancient Greece. "Prismatic rock, whose sides just below the water line were heavily mossed with seaweed," was Lafcadio Hearn's description of the island of Hinomisaki where the Goddess of Light is enshrined.

The long pink silk cords of the Gosechi-mai dancers trace their origin to the same sources as the costumes of the ladies who carry offerings to the gods. The gold lacquered comb with its spring of silver plum blossoms gives distinction to the headdress. The tunic or outer-garment of these daughters of the peers is red with a gold pattern of juxtaposed butterflies. This forms a vivid contrast with the next garment of stiff olive green twill, lined with crimson. The mo is of white figured damask, embroidered with cherry blossoms, phoenix, iris and Chinese lilies.

There are five styles of hairdressing for the Enthronement ceremonies. The most distinctive hairdress worn by the Empress is adorned by a curious metal ornament, tied by silk cords and fastened by special hairpins. The round disk, with three radiating



PICTURESQUE COSTUME OF THE GOSECHI DANCER



UNEME, A VERITABLE JAPANESE TITANIA

horns of gold, symbolizes the sun's rays and resembles a diadem over the forehead. This heart-shaped style perhaps best corresponds to the European idea of Court coiffure. In fact, the built-up heart-shaped hairdress was prevalent in the fourteenth and fifteenth centuries in Europe. A famous portrait of Queen Elizabeth shows her hair done in a similar manner. The back view with the long plait of artificial hair is less pleasing to Western eyes, but more in keeping with ancient Japanese customs. Old prints of the Court ladies of the Heian period show their gleaming black tresses hanging loosely or banded according to Chinese custom. In the Meiji era the heart-shaped headdress with heavy internal framework was used and the coiffure became essentially Japanese. The long strands are tied in four places with red and gold strings in a special type of knot. Red is worn by women under twenty-seven and gold by older women. The long strands hang down over the train's embroidered expanse. Uneme, or Court ladies in the Great New Food Festival, wear their hair slightly shorter than for the Enthronement ceremonies. The comb is of half-moon shape adorned by a delicately wrought gold plum tree. This dainty ornament adds to the fairy-like appearance of the women ritualists.

Equally as important as the headdress is the type of fan used. The Empress carries a fan of unlacquered cypress, painted with beautiful designs of flowers, butterflies and birds. There are thirty-nine sections in the fan and the decorations are phoenix, crane and pine. The fans carried by the princesses are adorned with patterns of birds, bamboo and pine on one side and butterflies on the other. Long cords of grass-green, white, red, purple and crimson decorate the cypress fans of the Gosechi-mai dancers. Designs of crane, tortoise and the pine tree with predominant colors of red and gold are also used. For the Enthronement of the Emperor Taisho the banquet dancer's fan was gold with red background and green pine tree design. Slight variations are made in the fans for each Enthronement ceremony.

Shoes and stockings occupy a minor place as accessories to the Court costumes because the heavy red skirt covers the feet. *Tabi*, or short white socks of habutae, are worn with slippers made of a special crimson fabric. These are embroidered with a blue flower pattern for Court ladies, while maids of honor wear slippers without flower pattern.

The use of cosmetics has been a definite part of the Court costume in Asia as well as in Europe. The Heian period of effeminacy and "lotus living" placed greater emphasis upon the Chinese method of vividly adding to the charm of Court ladies by artificial means. No doubt the pictorial aspects of the ceremonies required the accenting of eyebrows, and rendering more striking the natural tints of the cheeks. Even

during the Meiji period, powder, rouge and unguents were required by Court ladies.

Just as artificial aids to beauty and *billet-doux* containing sonnets are inseparably linked with our conception of the Court ladies of the period of Louis Sixteenth, so the *taotogami*, or piece of paper, was as essential to a Heian princess as the rouge on her lips. Gold dust adorns this red *billet-doux*, appropriately matching the inner-garment. As the French gallant in powdered wig and silk garments tendered the sonnet to his mistress' eyebrow so the gentleman of the Heian period handed his lady a poem on the tip of his fan. Sad were the consequences if she could not reply at once.

This was the predicament of the Lady of Akashi in the tale of Genji. Her life as a recluse rendered her unable to express her emotions quickly and with sufficient grace. Perhaps many a wistful-eyed Court lady owed her broken heart to the artifices of the Kyoto Court. Today, the *taotogami* is only another link in the history of Japan, shown in the Court costumes.

The Court lady of the thirteenth century not only showed her coquetry by her *taotogami* but she also coyly enhanced the charm of her complexion with a veil. The custom prevailed among Court ladies at Kyoto until sixty years ago.

With the rise of the military nobles and the poverty of the nation during the thirteenth century, elaborate costumes were eliminated. Ladies-in-waiting no longer used the tunic and train. The divided skirt was still worn as a mark of rank although it was discarded by the prosperous daughters of samurai. After the inauguration of the Tokugawa regime, changes occurred. The styles of the ninth century were chiefly copied as ceremonial dress, and the ladies of the daimyo families began to display a magnificence in attire, bordering on that of the ancient Court fashions. This magnificence prevails today and illustrates the prosperity of the Showa Era.



CEREMONIAL ROBES OF IMPERIAL PRINCESS



BRIGHT HUED COSTUME OF COURT LADY



# AN EIGHTH CENTURY EMPEROR'S TREASURES PRESERVED AT THE SHOSO-IN

By JIRO HARADA

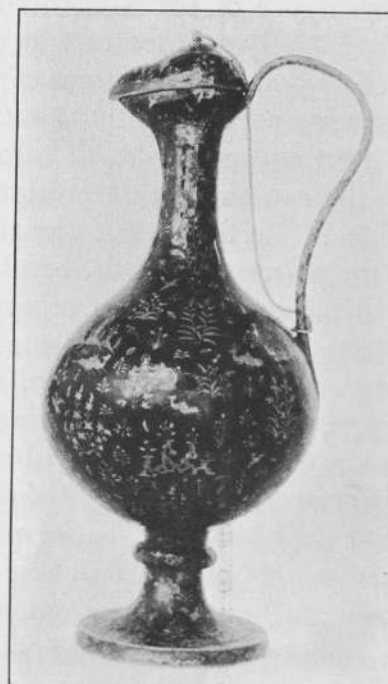
**T**HE Shoso-in is a unique treasure-house belonging to the Imperial Household of Nippon, having an unparalleled history of nearly one thousand two hundred years. The name now designates a wooden building, one of the oldest in the country. It is situated close to the Hall of the Daibutsu (Great Buddha) of the Todaiji Monastery at Nara, the capital of the Empire from 710 to 783 A. D. Hidden among trees, the rectangular building with tiled roof faces the east and measures one hundred and nine feet in length from north to south, thirty-one feet in breadth, and thirty feet in height, the floor being about nine feet above the ground, supported by forty massive pillars all resting on natural rocks. Having upper and lower floors and an attic, the entire interior is in three sections or compartments of about equal length (the middle being about five feet longer than the others), called respectively the North, Middle and South Section, each provided with its own entrance with big in-swinging doors, but without having any steps leading up to it or any window whatever. During the short period in each year that the treasure-house is open for the airing of its contents, a balcony with a staircase in the middle is temporarily put up along the front of the sections, running from end to end of the building. The building, except for the Middle Section, is constructed in a style known as *aze-gura* with triangular timbers laid lengthwise and crossed at the corners in the fashion of the log cabin, the smooth surface to the interior and the corrugated appearance to the exterior. This peculiar construction seems to keep moisture out and afford ventilation when the air is dry, thus helping to preserve the treasures therein contained.

In ancient times each big temple had a number of storehouses built in its compound and the most important among them was called Shoso, signifying the principal depository, and its premises, generally enclosed in a wall, was known as Shoso-in. The present treasure-house was originally the Shoso of the Todaiji, the great monastery created by the Emperor Shomu, and remained under Imperial supervision. This particular Shoso has come to be known by the name Shoso-in, and it is believed to have been built at about the time of the completion of the Hall of the Great Buddha in the Todaiji in 751 on its present site. The Shoso-in was then, and remained until the Meiji era, within the compound of the Todaiji. Since then, under the direct supervision of the Imperial Household Department, a large area of adjacent ground has been acquired and enclosed in a wall, followed by a further acquisition of land

outside the wall to safeguard the building against possible fire.

In earlier days the Shoso-in was also called "Soso," meaning two, or a pair of depositories. It is still an open question whether it originally consisted of two buildings, the intervening space being built over subsequently, conjoining the two buildings into a single structure under one roof, thus forming the Middle Section, which, alone of the three, was not built with triangular timbers, as can still be seen today, or whether it was in the present condition from the beginning without calling the Middle Section a *kura*, or treasure-house. If the Middle Section did not exist at first, it must have been added within a few years as it is recorded in an ancient Shoso-in document dated 761 that medicines were stored "between the two depositories."

It is interesting to note that on December 14, 920, the pair of treasure-houses, which stood close to the Kensaku-in of the Todaiji, became the Todaiji's main storehouses. These buildings being badly damaged, their contents were placed in the South Section of the Shoso-in in June, 950. Up to that time all the three sections were sealed with the Emperor's own signature as mentioned in the document of August 25, 1193. The original contents of the South Section came to be kept in the North or Middle Section, sealed with the Emperor's signature. The Imperial permit was necessary each time these two sections were opened for inspection, airing, storing or taking out any treasure. The doors were, as they are today, not only locked and sealed with a strip of paper bearing the Emperor's own signature, but the seals are undone and examined in opening them in the presence of a messenger from the Court. The South Section, however, has been differently treated since 950, the authority to open or seal that depository having been vested in the three chief priests (Joza, Jishu and Tsuina) of the Todaiji. The North and Middle Sections have been known as Chokufu-zo (Imperially sealed treasure-houses) and the South Section as Kofu-zo (ecclesiastically sealed treasure-house). Since 1898, however, all three sections have been regularly sealed by the Imperial command and



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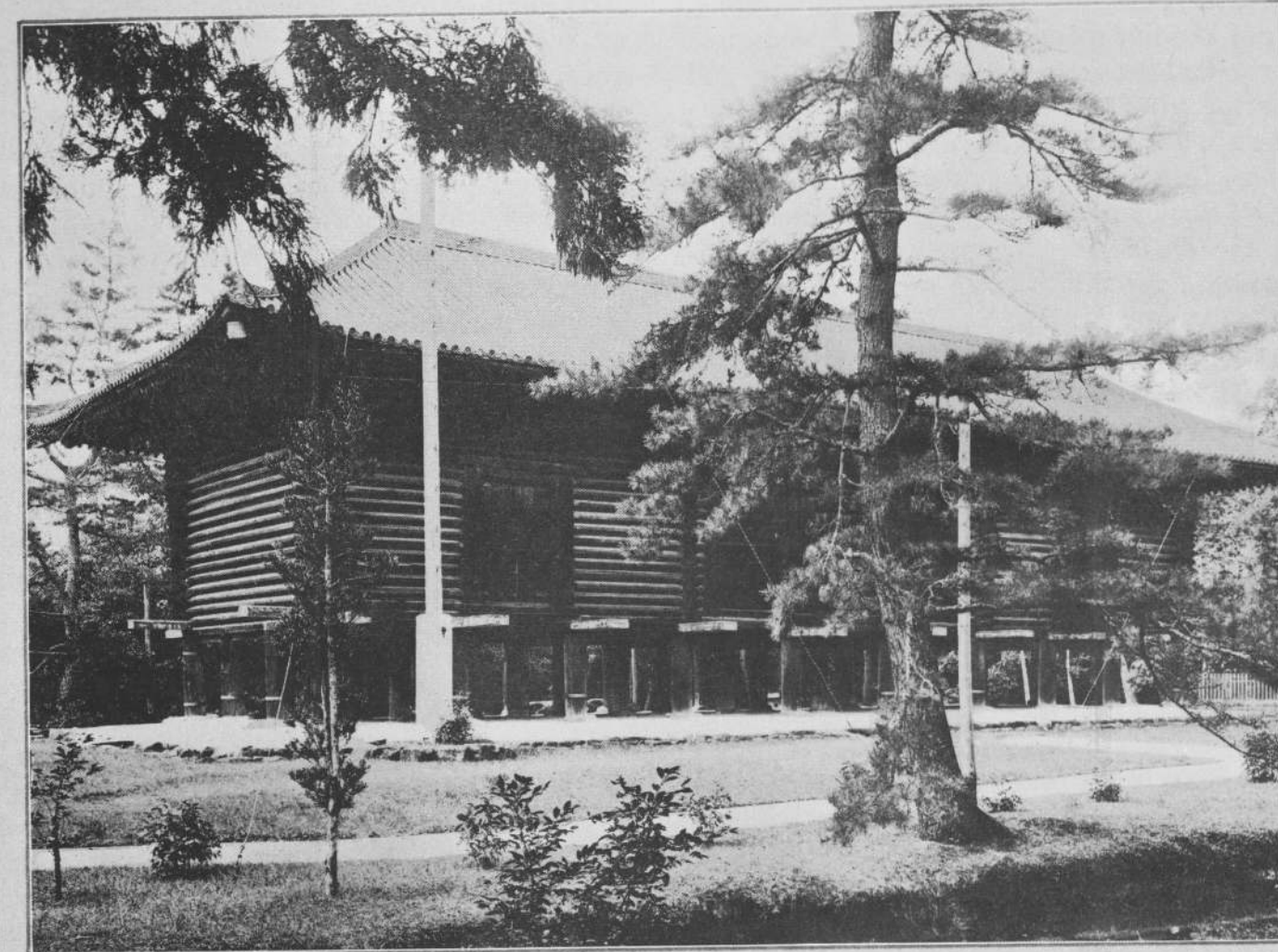
## An Eighth Century Emperor's Treasures Preserved at the Shoso-in

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their connection with the Todaiji ended, the direct supervision of all the sections devolving entirely upon the Imperial Household Department, and the president of the Imperial Household Museums being now held responsible for the Shoso-in, as well as for the museum in Tokyo and another in Nara.

The most important of the treasures in the Shoso-in are those which once belonged to the Emperor Shomu. On June 21, 756, the forty-ninth day after the death of the Emperor when an important Buddhist ceremony was observed (as is still the case) among Buddhists, his devout consort, the Dowager

girdles, ivory scepters, bows and arrows, swords, examples of calligraphy, musical instruments, etc., as an offering to Vairocana and other Buddhas, Bodhisattvas and all Saints." It is further explained at the end, after a long list of dedicated articles, that "the above mentioned articles have all been handled or used by the deceased Emperor," and that the sight of them reminded the Dowager Empress of bygone days and to glance at them induced in her feelings of bitter grief. Hence they were respectfully donated to Vairocana Buddha, whom the Emperor Shomu had devoutly worshipped. The *Kenmotsu-cho* closes with



THE SHOSO-IN, ONE OF THE OLDEST WOODEN BUILDINGS EXTANT

Empress Komyo, collected the things left by the Emperor Shomu and dedicated them all to Vairocana Buddha, whose gigantic bronze image he had caused to be created four years previously. The *Kenmotsu-cho*, or "Memorandum of Things Dedicated," which still exists, opens with a prayer to the Buddha, setting forth the motives which inspired the dedication. The scroll, for the memorandum is in the form of a scroll, begins: "The prayer on relinquishing the national treasures to the Todaiji and invoking peace for the spirit of the deceased, retired Emperor," and runs in part as follows: "We now seek to insure that the sacred spirit of the departed Emperor may be rewarded by performing a holy deed in the Buddha's honor, and for that reason we give into the custody of the Todaiji these rare state treasures, various objects of virtu,

a list of signatures by high officials of the government of the time, bearing the date—21st day, 6th month, 8th year of Tempyo Shoho (756).

There was another dedication of twenty-one chests of medicine on the same day to the Great Buddha in a separate memorandum with the same list of signatures. Furthermore, by the Imperial order issued on July 17 in the same year, folding screens, rugs with floral designs, etc., were installed in the depository nine days later. A further dedication of folding screens with examples of calligraphy was made on June 1 and again another on October 1, 758. These, together with other votive articles have been treasured in the Shoso-in, though some have been taken out and some have been replaced by other articles, and some are missing today.



A collection of Tempyo manuscripts, known as *Tonan-in Komonjo*, which had been preserved in the Todaiji, was transferred to the Shoso-in in June, 1894. Furthermore, the Shogo-zo, a wooden building in the *aze-gura* style now seen in the same compound, containing in all about five thousand scrolls of sacred writings, ancient Chinese and Nipponese copies of the sutras, etc., became attached to the Shoso-in.

The present arrangement of the treasures in the Shoso-in betokens an endeavor to place in the North Section only those things that can be traced to the first *Kenmotsu-cho* or others of that time already mentioned, or else to authentic ancient documents of subsequent date.

Kept in the North Section there are a number of important documents and examples of calligraphy, consisting of the five memoranda of things dedicated to the Great Buddha from the Imperial Family, and the *Report of the Official in Charge of the Airing* dated June 26, 787, and another dated June 11, 893; the *Treasure Inspector's Report* dated September 25, 811; *Actual Record of Various Properties* dated June 25, 856; the *Document Concerning Various Properties*, recording the things taken out of or replaced between the dates of April 8, 752 and June 17, 814. There is also the *Catalogue of Ceremonial Crowns and Robes*, the date of which is not clear. Besides, there are two interesting petitions: One dated January 21, 757, is from the Department of Building Temples asking for two thousand and sixteen ryo of gold dust for gilding the bronze image of the Great Buddha; the other, dated March 19, 757, is from the Charitable Institution for Distributing Medicines, asking for one hundred kin of cassia. Each has a character signifying the Imperial sanction. Furthermore, there are a number of ancient records of things taken out of or put into the Shoso-in.

The first item in the long list of things dedicated by the Dowager Empress Komyo consists of nine priests' robes (*kasaya*) in different colors and textiles, which are still to be seen. A great importance is also attached to the cabinet made of *zelkova acuminata*. It is described in the first *Kenmotsu-cho* as being shaped after an old pattern and decorated with copper-gilt metal work. It is further stated therein that the cabinet was bequeathed by the Emperor Temmu (673-686) to the Empress Jito (687-696) with succession first to the Emperor Mommu (697-707), then to the Empress Gensho (715-723), and the Emperor Shomu (724-748), and finally to the Empress Koken (749-758), before it came to be dedicated to the Great Buddha together with other objects which belonged to the Emperor Shomu. To mention some of the things which this cabinet originally contained and which still exist: The Emperor Shomu's and the Dowager Empress's calligraphs, fragments of what is left of the Emperor's girdle of mole skin, decorated with small plaques of rhinoceros horn; knives, some single, others in clusters of three and ten; ivory scepters; flutes of jade and bamboo; colored and carved ivory footrules; dices and pieces for gaming, etc.

Of one hundred swords mentioned in the original

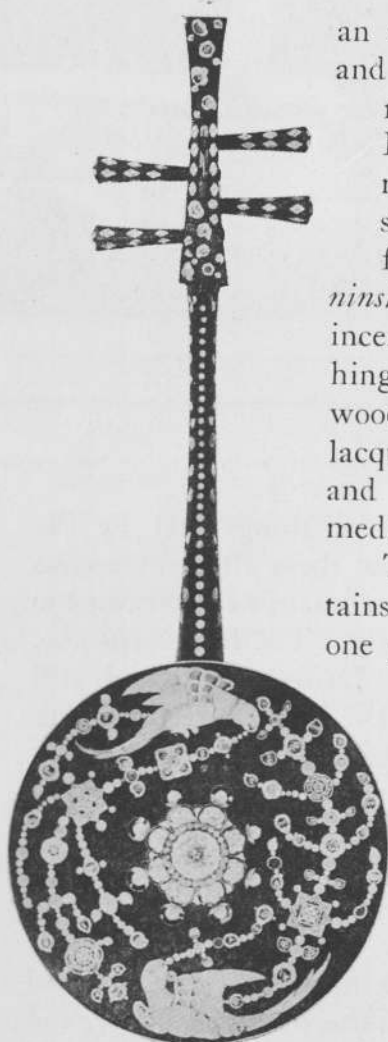
*Kenmotsu-cho*, an old record shows that five were taken out on December 26, 759, and eighty-eight on September 11, 764. Of the remaining seven swords, the depository still preserves three, namely, two sword canes, the blade of one of which is inlaid with cloud and constellations in gold, and a bejeweled sword with gold and silver decoration.

There is a variety of musical instruments: *Kin* (Chinese *koto*) in lacquer decorated with gold and silver; *Shiragi-goto*, one of which is decorated with cut-gold; flutes carved of stone; four-stringed *genkan*, five-stringed *biwa* decorated with mother-of-pearl, wood and other inlaid work, and an ivory plectrum stained and carved.

It is more than interesting to note that out of sixty kinds of medicines mentioned in the original list of dedication of June 21, 756, there still remain twenty-four, together with twenty-two other kinds of medicines, belonging to the animal, vegetable and mineral kingdoms. The original *Kenmotsu-cho* also mentions twenty mirrors, of which eighteen are still preserved. With the exception of one (one of the three round ones recorded to have been taken out on March 26, 822) which does not tally in weight, they all agree with the original list in shape, size, decoration and weight. Among other important objects in the North Section mention may be made of forty panels of screens, the most, if not all, of which correspond with the original list. Some of them show different methods of dyeing employed in the Tempyo period, such as batik and those held between two patterned boards, while in others birds' feathers had been pasted on for decoration and form characters.

There are gaming boards and an arm-rest marvelously inlaid and fragments of crowns borrowed on the occasion of the Emperor Gosaga's Enthronement in 1243; embroidered shoes and armor fragments; fancy cards of greeting, *ninsho*, and brocade bolsters; an incense-burner with universal hinges and a big block of incense wood; a bamboo basket ewer lacquered and inlaid with silver, and pottery jars containing medicines.

The North Section also contains fourteen colored and thirty-one patterned rugs (not woven but pressed like felt) as well as sixty-seven Gigaku masks, of which twenty-seven are in dry-lacquer, the rest being in wood, mostly, if not all, of paulownia. With few exceptions, these masks are signed or dated on the back, there being two with "9th day, 4th month, 4th year of



FOUR-STRINGED GENKAN, INLAID WITH MOTHER-OF-PEARL, EIGHTH CENTURY

Tempyo Shoho" (752), the date upon which the inauguration ceremony of the Great Buddha took place, and two others with the year-name "Tempyo Shoho." It may be mentioned here that another lot of sixty-seven Gigaku masks is displayed in the South Section and thirty others stored away in chests.

The upper floor of the Middle Section is occupied by weapons and saddles. Of twenty-seven bows, which now exist, one has retained a bow string about one and half feet long, showing how it was knotted at the end. There are also fifteen *tomo*, or wadded archer's wrist-guards, together with thirty-three quivers and more than eighty bundles of arrows. Among other weapons still kept there, there are twenty-six mounted and twenty-three unmounted long swords, some of which are considered by experts to have been forged several centuries earlier than the Tempyo period; twenty-three daggers, thirty-three spears with long shafts, and ten saddles. It is recorded that all the bows and arrows had been taken out at Emi-no-Oshikatsu's sedition in 764, and, though there is no record, it appears that some of them have been returned to the depository later.

Among treasures kept in the lower floor of the Middle Section, mention may be made of a scroll of prefaces, a sutra case of wood covered over with incense wood powder, studded with cloves and *gallae helepenses* for outer decoration. There is also a sutra cover, the weft of which is of fine split bamboo, which is not visible as it is entirely covered with the warp of silk thread with which are woven floral designs and thirty-four ideographs in rings, stating in effect that in accordance with "the Imperial message of the 14th day, 2nd month, 14th year of Tempyo" (742) a copy of Konkomyo Saisowo-kyo (*Svarnaprabhasottama-raja-sutra*) in gold letters is placed in each pagoda in the provinces throughout the country.

Writing paraphernalia is also found—brushes, ink-sticks (one of which is dated with the Chinese year-name corresponding to 716), a quantity of plain and decorated white and colored hemp-paper, and a tile ink-slab imbedded in serpentine. There is an interesting variety of glassware: A Persian-blue cup moulded and studded, an amber-colored bowl faceted, a sapphire-blue cuspidor, a white pitcher blown, a brown pedestaled dish, a green leaf-shaped dish cut with a fish on either side. In this connection it may be mentioned that stored away in chests there are more than one hundred and sixty strings of glass beads of various colors, aggregating in all more than sixty thousand beads.

There are a large number of boxes, some of which are of hide or wood lacquered and decorated with litharge painting or with gold and silver, while others are of incense wood or inlaid work exquisitely decorated, or of willow or white arrowroot in an excellent state of preservation. There is also an

astonishing variety of low tables apparently used for placing offerings to the Buddha.

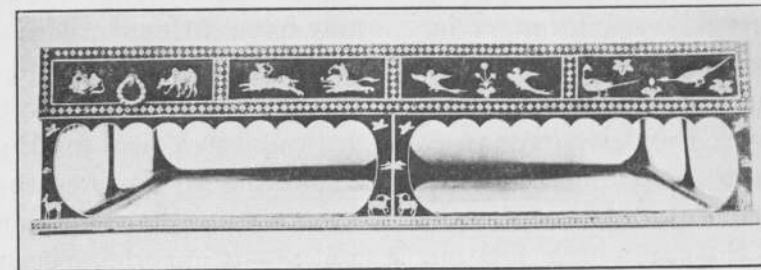
Among other treasures displayed on the lower floor of the Middle Section mention may be made of a pair of white stone braziers, or incense-burners, with copper-gilt legs, a collection of sixty *towsu* (small knives, gimlets, etc.) containing a pair decorated with silver floral scrolls set with pearls with a wooden tag inscribed "Dedicated by Tachibana Fujin," mother of the Dowager Empress Komyo. There are also two *dankyu* ("snapping bows"), one of which has a wonderful drawing in black of a large number of men and children indulging in acrobatic feats, and some beating drums, some playing on *biwa*, harp, etc., showing the manners and customs of the time. There

are also backgammon board and dice-box, the famous block of incense wood of a large size, a piece of which was given by the Emperor to Ashikaga Yoshimasa, and later another small piece to Oda Nobunaga, and the Emperor Meiji had a piece

cut off on occasion of his visit to Nara in 1877, and an interesting variety of personal adornments too numerous to be enumerated here.

The South Section, which has long been under the supervision of the three chief priests of the Todaiji, contains many objects of fascinating interest. There are, among others, five hundred and sixty-five *kego* (flower baskets) woven with small strips of bamboo, used to hold flowers in Buddhist observances. Written in black ink on seventeen of them is "Todaiji, 19th day, 7th month, 7th year of Tempyo Shoho" (755) indicating thereby that they were used at a religious service commemorating the death of the Emperor Shomu's mother. Inscribed on one hundred and three of them is "Todaiji, 2nd day, 5th month, 9th year of Tempyo Shoho" (757), indicating thereby that they were used at the commemorative services held at the Todaiji on a magnificent scale on the first anniversary of the Emperor Shomu's death. In this connection it may be noted that the bronze-gilt banner weights, ten in number, are engraved with the same date—May 2, 757.

Among the most interesting treasures preserved in the South Section may be mentioned a collection of ceramics of the T'ang period, consisting of twenty-five bowls, twenty-two plates, a big pottery vase, and a six-roofed hexagonal pottery pagoda, and the pottery body of a drum. Some of these pieces are in yellow, green or greyish-green monochrome, some in pale yellow and green, and a few pieces in pale yellow, dark yellow and green. Varied and wonderful is a collection of Buddhist implements and utensils; a collection of thirty-eight bronze mirrors, the most of which have marvelously decorated backs, including one in cloisonne and a square one with bird, flower and animal design, some accompanied with cases no less wonderful. There is also a number of musical instruments, some with litharge paintings on leather



GO BOARD, INLAID WITH IVORY, HORN AND WOOD, EIGHTH CENTURY



across the drum, and others with exquisite workmanship in mother-of-pearl and minute wood inlay along the side and on the back.

Textile fabrics of the eighth century, so well represented by the Shoso-in collection, are shown also in this section. Tens of thousands of pieces of silk and brocade of all sizes have, for the past ten years, been carefully arranged and pasted on panels, scrolls and albums, yet there still remain a number of big chests untouched.

Historically interesting are a pair of ne-no-hi brooms and a pair of ne-no-hi ploughs. Both were used by the Court in connection with ceremonies observed on the first day of *ne*, or the rat, in the year. There is an inscription on each plough: "Todaiji, dedicated on the day of the rat in the 1st month, 2nd, year of Tempyo Shoho" (750). It was customary in ancient China to observe a ceremony in which the Emperor himself ploughed and the Empress cleaned the silkworm room and worshiped the deity in charge of sericulture. The custom was copied in Nippon, and the Empress Koken may have used the plough and the broom on the day of the rat which fell on January 3, 750.

While the articles of the Imperial dedication form the most important part of the Shoso-in collection, we may observe the history of some of the things stored in the South Section. Records show that the South Section has not been sealed with the Emperor's signature since June, 950, and that its contents were removed thither then from the Todaiji's treasure-houses, upper and lower, which stood somewhere near the present Sangatsu-do. The original catalogue of that collection which came to occupy the South Section has been lost, as mentioned in the authentic record of August 7, 1117, but the inventory prepared on that day of the articles actually remaining in that section mentions two chests containing forty green pottery bowls, yellow bags, leather bags, silk of large pattern; a chest containing four big green pottery bowls, ten small ones and twenty receptacles with lids (there still remain in the South Section forty-four pottery bowls, dishes and saucers); another chest containing a green pottery drum body (which is still kept in the South Section), noting that it was broken. It is of extreme interest to note that the catalogue of year 1117 also contains the item of a green pottery vase, giving its height and mentioning the breakage in the mouth tallying with the vase now kept on the upper floor of the South Section.

On the whole it seems reasonable to believe that

almost all of the treasures of the Shoso-in were in existence before the capital was moved to Kyoto in 794. Soon afterwards the Buddhist faith of the Court and the people changed from the Kegon sect, of which the Todaiji was the head, to the esoteric sects. This change may have helped the Shoso-in to remain a depository of things essentially of the Tempyo period (708-781). The authenticity of a certain number of the articles belonging to that period is established beyond all doubt, the Dowager Empress Komyo's list being so complete that in the case of mirrors, for instance, it gives not only the shape, design and the size, but also the weight of each.

It is truly wonderful that the treasures of that period should be so well preserved in a building, not buried under the ground. Whatever change the faith may have suffered, there must have existed a religious reverence throughout the ages for the Shoso-in. This is due only to the fact that the treasures had been dedicated to Vairocana Buddha, but the treasure-house containing all the precious belongings of the Emperor Shomu must have been more than a mere treasure-house—it must have been revered as a sort of a shrine for the spirit of the Emperor Shomu. Moreover, it can not be denied that the preservation of such wonderful phenomenon is due, no doubt, to the moral influence of the signature, which was used to seal the locks, of the Emperors who have reigned over Nippon in an unbroken lineage through twenty-six centuries. Although fires frequently consumed other

buildings of the Todai and Kofuku temples in the immediate vicinity, the Shoso-in was fortunately spared. Only once, in the middle of the thirteenth century, was it slightly damaged by lightning. Though records speak of robbery on three occasions, most of the things stolen were recovered. Even men of the sword whose ferocity was beyond all control did not dare to lay desecrating hands on this sanctified place. In more modern times the precincts were without any fence and the peasant children of the neighborhood played in the garden, and there was a public path close to

this unprotected treasure-house. Still, everybody seems to have understood the inviolability of the Imperial seals. Thus the Shoso-in, with its priceless ancient treasures, has stood all through these twelve centuries, secure in the reverence and loyalty of the people towards their Emperors.

NOTE: The photographs reproduced in this article were made available through the courtesy of the Imperial Household Museum.



EIGHT-LOBED BRONZE MIRROR, DATED  
JUNE 21, 756 A.D.

## THE OLD IMPERIAL CAPITAL ATTRACTS ALL WITH ITS ENCHANTMENTS



KYOTO'S association with the Imperial Family was never so close as during the celebration of the Accession and the Daijo-sai. All classes of the people participated directly in the preparations, and were recognized by the Shinto symbols of purity over their doors and gateways—artisans and craftsmen, the weavers of fine fabrics, the costumers, lacquerers, metal casters, the fan-makers—whose wares have been justly famous ever since the Genroku age, when Kyoto was the center of the arts and crafts. Still humbler workers were busily employed—the mat-makers, dressed in white garments, engaged day by day in the important task of fashioning the straw couches, the Shinza, or seats of the gods, for the Yuki and Suki halls.

At Kamo, the Kyoto shrine to the gods protecting the Imperial Family, the white and black wine to be offered in the solemn ritual was brewed according to jealously-guarded recipes, the brewers living in a special building near the shrine until their task was completed. For illumination, only paper lanterns were permitted in the brewhouse, and the well from which the water was drawn was cleaned three times before the water was used. Through the streets passed white-robed peasants from the Yuki and Suki fields, carrying the sacred rice, and the great, patient, plodding black oxen pulled carts heaped high with bamboo or pine for building purposes.

Kyoto inhabitants celebrated by a festival of rejoicing, with pageantry, music and dancing, and gay decorations, but they also observed the Daijo-sai, the city being wrapped in silence, though not so strictly as in the days of their ancestors, when a citizen who disobeyed the laws by lighting a fire during the solemn rite was severely punished.

Had a poet of Old Japan been exiled from his country, no doubt he would have sung plaintively of the charm of Kyoto in November. In the sheltered valley lies the populous city, and in all directions the hills are aflame with maples. In all directions nature has been reclaimed, rather than blotted out. The whole countryside, mellow in the sunshine of autumn, seemed to welcome the return of Their Majesties for the Grand Ceremonies.

At such a time, to stand on the Bridge of Heaven, that roofed passage which spans a ravine and connects the buildings of Tokufu-ji, the Zen monastery, is to gaze down on a maze of maples, the delicate tracery of the foliage deep maroon, bronze or crimson. Like a page from a fairy tale is the autumn setting at Eikwando, a temple known for its old maples, the tea-houses nearby hanging out red lanterns and people

sitting on red covered benches as they regale themselves with refreshments, enjoying the scene, the ruby-tinted boughs reflected deep red in the ponds. In garden and in temple compound, chrysanthemums may be seen of endless variety and color, these flowers nodding their heads at the entrance to every house.

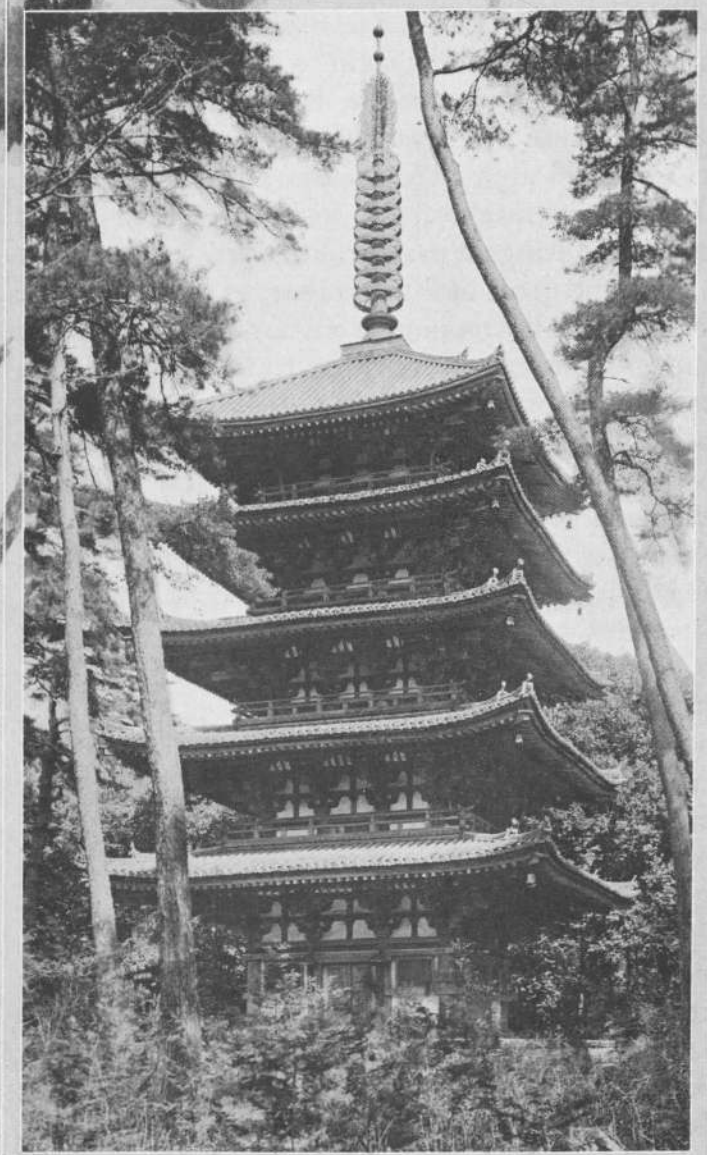
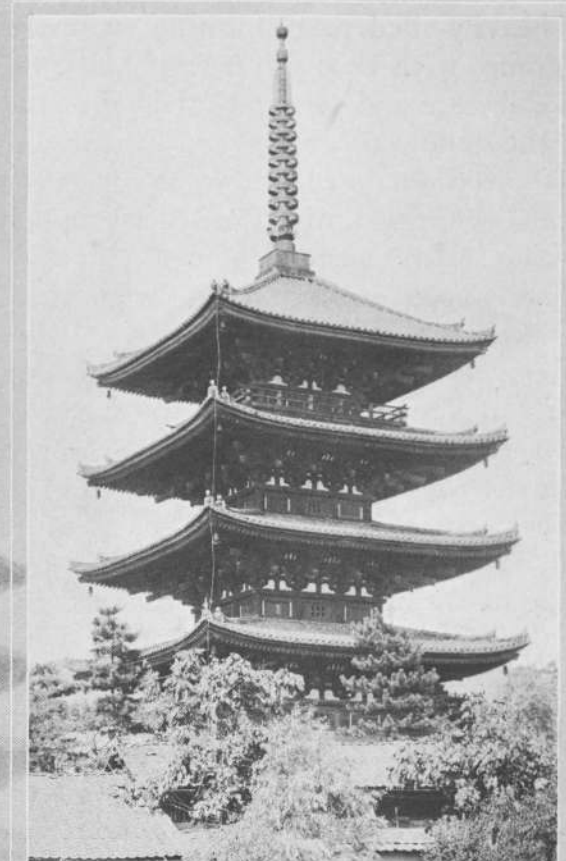
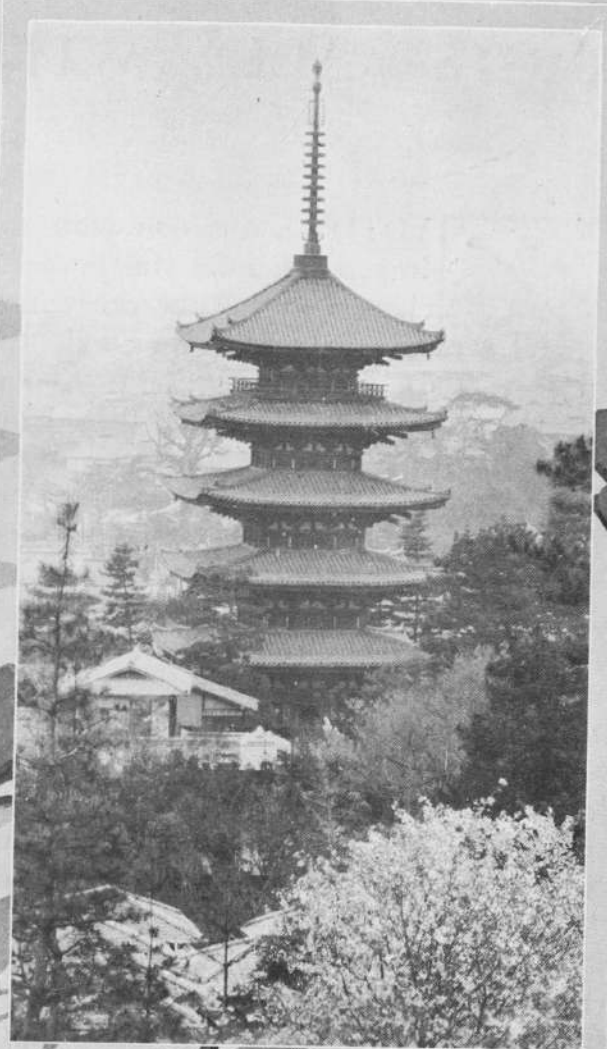
From its beginning Kyoto has been Buddhist, for the Emperor Kammu, removing his Court from Nara in 794, laid the new capital out according to a design after the strips of brocade which form the mantle of a Buddhist priest. From the palace, which was in pure Chinese style of architecture, there was a broad central thoroughfare, crossed at right angles by nine streets, the bridges over the rivers being called after the avenues. History, romance and drama have centered about these bridges.

Today, the Imperial Palace remains the center of the city, although rebuilt several times since the reign of the founder. The walls are marked by five parallel lines, always seen on the enclosures of Imperial residences, suggesting stability and order. The outer grounds are now a public park, where Kyoto nurse-girls bring their charges to while away the time under the pine groves. Nijo Castle, built by Iyeyasu, the first of the Tokugawa Shoguns, is remarkable for its gorgeous trappings of state, the five buildings with



MISTY HEIGHTS OF A MONASTERY







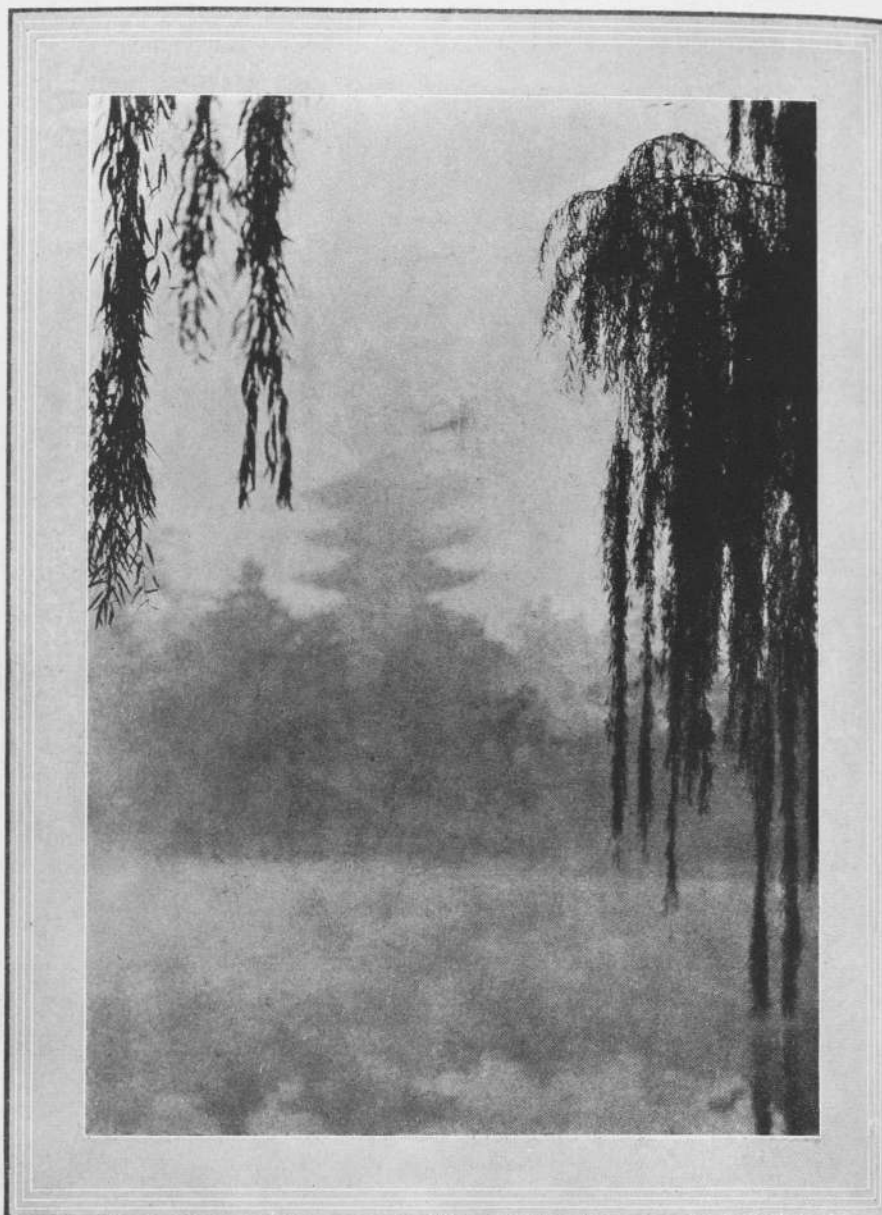
their heavily-tiled roofs forming an impressive group, with thirty-five great halls, each more elaborate and glittering than the other. Even the stone walls, moats and watchtowers, built to keep out intruders, what contrasts to the palace of the Emperors, in its simplicity bordering on the austere!

The templed hills of Kyoto, what attractions they hold! Kiyomizu, where the Goddess of Mercy is worshiped, built upon its high trestle foundation against the hillside, commanding a sweeping view of the city in the valley, the Mecca of pilgrims, not only those of Japan, but visitors from all parts of the world. No finer view of the pink and green brocade of spring can be seen in Japan than from the wide verandah of Kiyomizu, where cherry blossom and pine are intermingled. Five hundred years ago a *No* play was composed in which the heroine described this same scene as she looked down on the glories of a Kyoto spring. To have stood watching the violet mists creep over the city, the lights twinkling far below like stars, while the sunset bells boom out, is a Kyoto impression that will not fade.

Travelers have viewed the temples of the East from India and Siam to China, and yet they are held entranced by the quiet charm of Chion-in. Its massive, two-storied pillared gate gives but a faint impression of the peace which dwells within, the long series of stone steps, a gradual ascent, until the compound of the temple is reached. This is a level space on the mountainside, with the virgin woodland for background. Far below are the bustle and traffic of the city, but here are great worshiping halls, golden statues on grand altars, the sound of priests chanting, and the scent of incense. No visitor to Chion-in but crosses the nightingale passage, a roofed corridor that leads from one great hall to another, so called because the boards under the tread give out a musical sound like the notes of birds, thus warning those in meditation that someone approaches. And higher up in this quiet retreat, hanging in its belfry, the great bell of Chion-in, the deep reverberating tones floating out over the valley below.

No matter in what direction the visitor may turn, his steps will always lead to some temple, to To-ji, with its old, white-walled buildings crossed by scarlet beams, within colossal gilded statues, and the beautiful five-storied pagoda, weathered brown, that stands near the lotus ponds; or Tofuku-ji, whence come the priests wearing basket-hats like mushrooms, going from door to door, begging bowls in hand. More modern, and in keeping with the lives of ordinary folk, Higashi Hongan-ji, the heavy sloping roofs of its vast halls, impressive in structure and religious appeal; its *ramma*, or panels of gilded angels, across the length of the wall above the high altar, among the many wooden pillars the people at their devotions.

Or to be at Kodai-ji, when the priest, ringing the old bell, brings forth a clear, resonant sound at evening; to watch the carp in the pond, listen to the



SPRING HAZE IN THE TEMPLED HILLS

croaking of the frogs, and expect at any moment to see the great Hideyoshi appear who was the chief patron of the place—a moon-gazing bridge leading to the shrine on the hill sacred to the memory of his mother. Later, the æsthetic delight of dining not too sumptuously at the vegetarian restaurant by the gate of Kodai-ji, founded by the famous priest Ikkyu, and to look out of a moon-shaped window at a pagoda rising above trees and temple roofs while partaking of seaweed soup, lotus roots and mushrooms!

Apart from the Buddhist compounds with their peaceful temples, priests intoning the sutras and processions, the Shinto shrines have an attractiveness of their own.

At Heian Shrine, the Imperial ancestors are worshiped—a place of devotion less associated with the noisy demonstrations of the people. Here is a wide, sanded court, enclosed by corridors and towers, surmounted by five rainbow-colored turrets. A spacious ceremonial hall faces the entrance gate, and behind this splendor are the simple, brown shrines dedicated to the spirits of the Imperial ancestors.

Still another delight of Kyoto is the landscape gardens, so many that it takes months to explore them, offering as they do new attractions with each season. No one can ever forget Shugaku-in, a garden that lies close to Heaven. A shogun laid out this natural park for his daughter, the consort of an Emperor. Here the ladies of the Court must have come to enjoy the beautiful views, to write verse on the sound of the

wind in the pines, wild geese flying home, or the falling cherry-blossom. Shugaku-in consists of three rest-houses, each with its own garden, occupying different elevations. The first serves as the entrance—a simple place with a pond and rustic bridges; the second is surrounded by old cherry trees, and after a further climb upward the third rest-house is reached, which proves a surprise as the landscape artist intended it to be. In a pine grove is a fairy pavilion, behind a wooded gorge, down which a stream plunges. In front is a barrage of close-clipped, flowering shrubs that forms a complete shelter. The ghosts of courtiers and their ladies seem to cling about the place. Beyond is a panorama of purple crumpled hills, and just below a clear, shallow lake that reflects the sky—a perfect mirror for every story the clouds have to tell. About it is a broad walk, winding through stunted pine, with bridges connecting islands, old stones and flowers.

Tranquillity is the underlying principle of Kyoto's beauty spots, but none more so than the tea-ceremony garden of the Katsura Palace, planned by Kobori Enshu, a feudal lord whose work represented the best in landscape gardening in his day. It was a place to view the moon, but chiefly a secluded spot where devotees of the thick, green, powdered beverage might indulge to their heart's content.

A perfect garden in a city of hundreds of beautiful gardens is that at Kinkaku-ji, the Golden Pavilion, built by a shogun long ago as a place where he might take his ease and give moon-viewing entertainments. The large pond is set with stones and shrubs, some new aspect at every turn. But the magic of this old garden lies in the pine-clad height that rises abruptly from the side of the pond, and acts as a screen. Slowly the moon climbs up, the garden in deep shadow, until it touches the rim of the hill, when it pours its silver shafts full into the space below, transforming the spot into a place of enchantment.

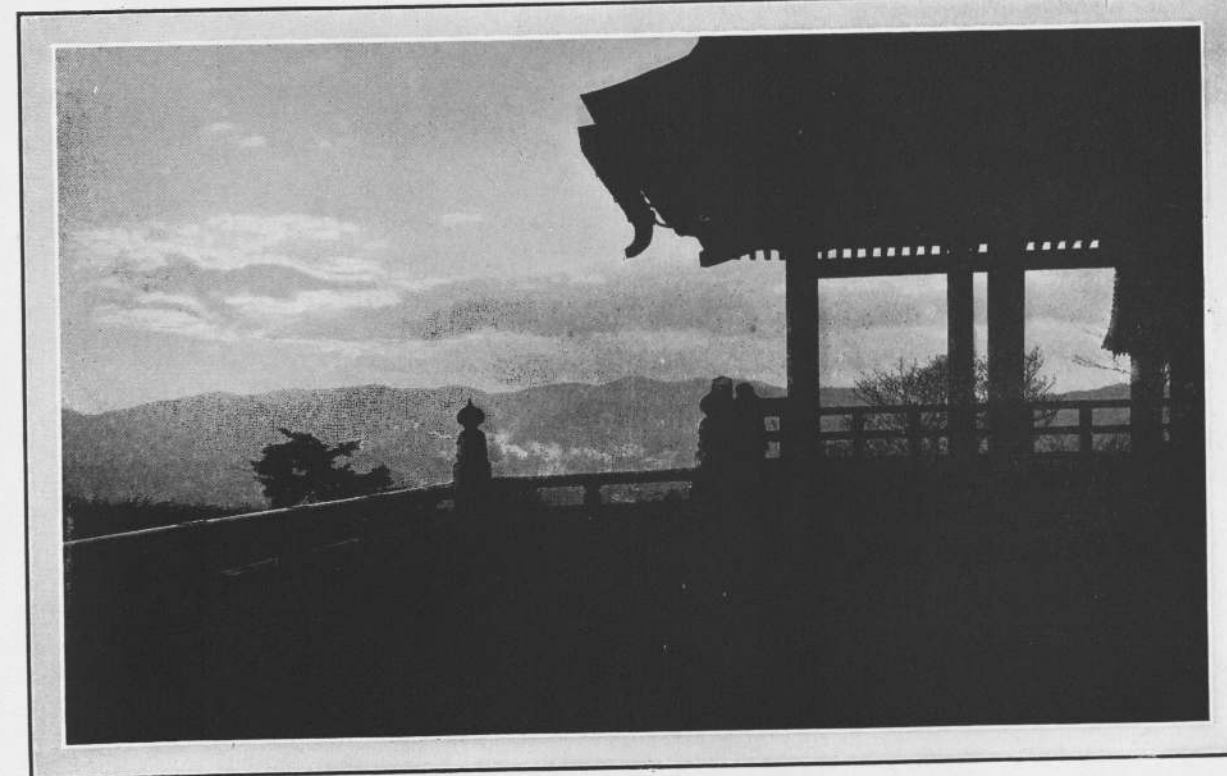
The streets of Kyoto have an interest to be found in no other city of the land, the terra-cotta walls of



SILHOUETTED AGAINST THE SUNSET

the homes, the stone-paved courts leading to the restaurants revealing glimpses of swinging bronze lanterns, stones, shrubs and rushing streams, the shops so full of attractive objects—all combine to make the visitor wish he might linger, and, when he is far away, desire to return. Kyoto, too, celebrates its time-

honored festivals in a manner befitting an old Imperial capital, every day witnessing some procession from a shrine in honor of the gods, or the anniversary of a Buddhist temple. And, true to its traditions, the grand ceremonies of the Enthronement were but another link with its proud past. The buildings of the Daijo-gu will disappear, the Emperor will return to Tokyo, but still Kyoto waits, as it has waited through the centuries of its Imperial history, for the Enthronement and Daijo-sai of the future.



SWEEPING VIEW OF KYOTO FROM KIYOMIDZU



## FIRST TRADING VESSELS TO REACH JAPAN'S SHORES

**T**HE first foreign vessels to establish permanent trade with Japan were the Dutch. The following statement by Jonkheer F. Belaerts van Blockland, Minister of Foreign Affairs of the Netherlands, was received by The Japan Advertiser for publication in this Edition as an official record of the event:

"History has it that in 1609, more than three centuries ago, the Regent of Japan directed a letter to Prince Maurice of Orange-Nassau, Stadholder of Holland, in which the following passages occur:

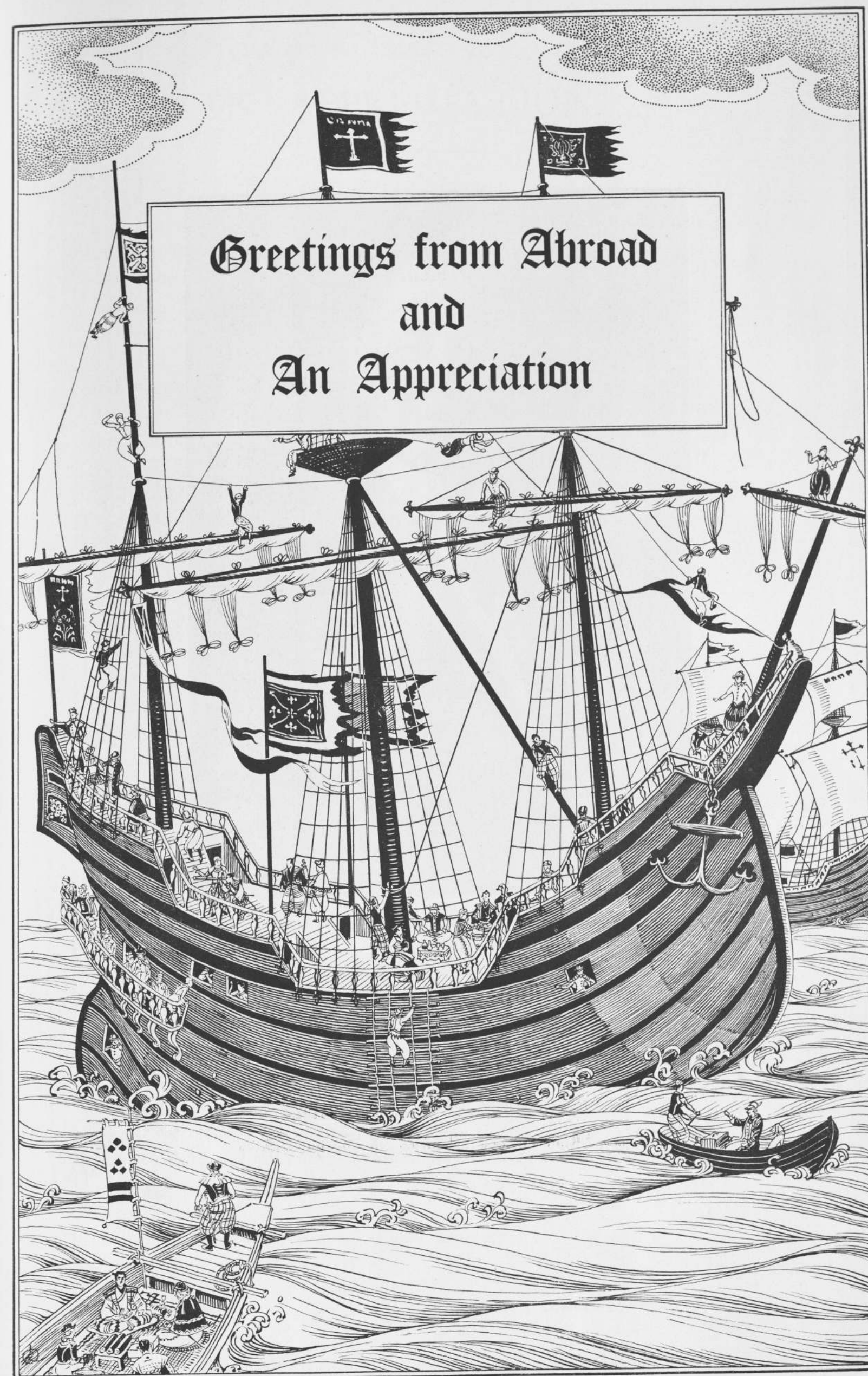
*"You have sent a vessel fully officered and manned and propose to enter into friendly relations with this country. This entirely accords with my wishes. If two countries are actuated with the same desires and motives, though they may be separated by millions of miles of sea, there is nothing to hinder their acting in harmony with each other." And further: "From this time forth our neighborly intercourse shall be placed on an intimate footing."*

"Everyone knows that throughout all the years since gone by the relations between Japan and the Netherlands have left nothing to be desired. They are now pervaded by the salutary warmth of an old friendship. Again the Netherlands are sending to Japan 'a vessel fully officered and manned' as a sign of their sincere amity, and especially as evidence of their very good wishes for the happiness of the reign of the Emperor whose Enthronement is at hand. May His Imperial Majesty's reign form a new period of well-being for the Japanese nation, and witness the continuance of that 'neighborly intercourse on an intimate footing' between Japan and the Netherlands which was so happily inaugurated by the venerable document hereabove recalled."

F. BELAERTS VAN BLOCKLAND.

NOTE: The first Dutch to reach Japan landed in 1600. A permit to trade was granted five years later, and in 1609 a charter to establish a factory. From seven to ten Dutch vessels called annually at Nagasaki, and Dutch emissaries were dispatched overland to Yedo bearing gifts each year. In 1790 the number of Dutch vessels calling at Japan was restricted to one each year, and vessels of no other European nationality were permitted at all. Portuguese and Spanish ships had visited Japan prior to the coming of the Dutch, but failed to establish trade relations.

The illustration on the opposite page shows the first Dutch vessel to reach the shores of Japan as seen by the Japanese of that time.







Baron General Giichi Tanaka  
Prime Minister and Minister of Foreign Affairs

## AN APPRECIATION

On November 10 the Emperor formally ascended the throne and read an Imperial rescript announcing to the people his accession. Premier Tanaka replied on behalf of the nation, immediately after which he led the people of Japan in three shouts of "Banzai!" Japanese throughout the Empire and the world raised their voices in unison.

Later, that same afternoon, in appreciation of the many tributes and messages received from abroad the Premier issued the following statement to The Japan Advertiser to be published exclusively in this edition:

**T**HE Imperial Enthronement ceremony which His Imperial Majesty the Emperor of Japan observes but once in his lifetime has been conducted today. When one pictures this ceremony as a blossom peculiar to Japan, it displays to the world this day the essence of the particular glory and splendor of this country. The diplomatic representatives of foreign countries and others who attended the ceremonies today must have sensed in the ceremonies the existence of the spirit that has permeated Japan for three thousand years and the ideals and aspirations of the Japanese people as lovers of peace and esteemers of civilization.

As the ancestors of the Japanese people, imbued with this spirit, served their rulers with unswerving loyalty, so the Japanese people today have manifested the same sincere devotion to their Emperor in solemnizing the Imperial Enthronement ceremonies.

I have no doubt but that the Japanese people will make every effort in the future to contribute to the development of a higher civilization and to the maintenance of world peace, inspired by this spirit of Japan which springs from the historic national unity of the Japanese people.

I cannot but be grateful with the Japanese people for the fruitful effort of The Japan Advertiser in the production of this Imperial Enthronement Edition to interpret the spirit of Japan as revealed in these ceremonies to the people of other lands. I am also deeply grateful with the people of Japan for the many expressions of good will so respectfully and freely extended from all parts of the world on this historic occasion, and to the many who have found this Imperial Enthronement Edition their medium of extending their greetings, to all of which we, as a people, are not only sensitive but deeply appreciative.


Yours sincerely,

*G. Tanaka*

Kyoto, November 10, 1928.



## MESSAGES FROM THE HEADS OF THE NATIONS OF THE WORLD

N the occasion of his Enthronement, His Imperial Majesty received messages of personal and public congratulations from the heads of virtually all civilized nations. Those messages are herewith reproduced in an English translation made for this Edition.

Couched as they necessarily are in formal language they constitute a striking illustration of the wide circle of Japan's international friendships. President Coolidge associates the American people with him in friendship and goodwill, and prays that the new reign may be marked by wise judgment and high ideals. King George speaks for the British Empire when he hopes for a continuance of friendship, mutual understanding and joint endeavor in the course of civilization and progress. President Doumergue cables from the Elysee his confidence that the new reign will be marked by a continuance of the enlightened leadership of the past. Other sovereigns and heads of state in no less friendly language send their prayers for the length, prosperity and progress of the reign. In all, the heads of twenty-seven states transmitted greetings by special message.

It should be noted that although the King of the Belgians, and the Presidents of the German Reich, Czecho-Slovakia and Switzerland, did not send congratulatory telegrams, their representatives in Japan conveyed to His Imperial Majesty the most cordial messages on their behalf at the time when the other diplomatic representatives presented to the Emperor the congratulations from the sovereigns and chiefs of state which appear here. China, in common with other friendly countries, presented the Emperor with a gift to mark the Enthronement.

### THE PRESIDENT OF THE UNITED STATES OF AMERICA

On this day of Your Majesty's Enthronement the American people join with me in sending to Your Majesty greetings of friendship and good will. May the influence of Your wise judgment and high ideals in Your exalted office redound to the glory of Your great nation and may Your reign be fraught with personal happiness and well-being.

CALVIN COOLIDGE.

### KING GEORGE V.

On the auspicious day of Your Imperial Majesty's Enthronement in the seat of Your August Ancestors I hasten to offer to You my most cordial wishes that You may enjoy a long and prosperous reign made happy by the abiding loyalty and ever increasing affection of Your people so closely united with my own by ties of friendship, mutual understanding and joint endeavour in the cause of civilization and progress.

GEORGE R. I.

### THE PRESIDENT OF THE FRENCH REPUBLIC

On the Enthronement of Your Majesty in the ancient and historical city of Kyoto, I desire to express the most sincere wishes for Your personal happiness and for the happiness of Her Majesty the Empress, and for the glory of Your reign. May Japan under the enlightened leadership of Your Majesty preserve and increase the prosperity which she owes to the glorious sovereigns who have preceded You and the traditional qualities of the Japanese people.

GASTON DOUMERGUE.

### THE KING OF ITALY

On the fortunate occasion of Your Imperial Majesty's Enthronement, I desire sincerely to renew my cordial felicitations and to express my best wishes for the prosperity of the Imperial Family and the greatness of the Japanese Empire. It is a special pleasure on this august occasion to renew my lively desire that the friendly relations between Japan and Italy may be perpetuated to the increasing mutual advantage of both countries.

VICTOR EMMANUEL.

### THE KING OF SPAIN

We send to Your Majesties our most sincere congratulations and warmest good wishes.

ALFONSO R.

### THE KING OF SWEDEN

On the ascension to the Throne of Your Imperial Majesty, I beg Your Majesty to accept my cordial felicitations and most sincere wishes for Your happiness and for the prosperity of Your reign.

GUSTAF R.

### THE QUEEN OF THE NETHERLANDS

On the celebration of Your ascension to the Throne, I offer to Your Majesty my sincere wishes for Your happiness and for the glory and prosperity of Your reign.

WILHELMINA.

### THE KING OF NORWAY

On the occasion of the Enthronement of Your Majesty and Her Majesty the Empress, I send my most sincere wishes to You and to the Japanese people.

HAARON R.

### KING OF THE SERBS, CROATS AND SLOVENES

On the Enthronement of Your Imperial Majesty, I pray you to accept, with my sincere congratulations, my best wishes for the happiness of Your reign, the prosperity of Your Empire and the noble Japanese nation, and I add my wishes and those of the Queen for Her Majesty the Empress.

ALEXANDER R.

### THE KING OF DENMARK

The Queen and I beg Your Majesty and Her Majesty the Empress accept Our heartiest congratulations on the occasion of Your Enthronement and express Our most sincere wishes for the personal happiness of Your Majesties and the prosperity of the Japanese people.

CHRISTIAN REX.

### THE KING OF SIAM

On this auspicious occasion of Your Majesty's Coronation I beg to offer Your Majesty my sincere congratulations and cordial good wishes for a long and happy reign and also for the furtherance of the friendly relations existing between our two countries.

PRAJADHIPOK R.



THE UNION OF SOVIET AND  
SOCIALIST REPUBLICS

Mr. Troianovsky, the Russian Ambassador, transmitted to His Majesty, through Baron Tanaka, Minister of Foreign Affairs, the following telegram from the President of the Central Executive Committee of the Union of Soviet and Socialist Republics: "I pray Your Imperial Majesty to accept my best congratulations. —Kalinin."

## THE PRESIDENT OF THE POLISH REPUBLIC

I beg Your Majesty to accept on the occasion of Your Enthronement my most sincere congratulations and my wishes for the ever increasing progress of Japan under the sceptre of Your Majesty, and for the long duration, the glory and the happiness of Your reign.

IGNACE MOSCICKI.

## THE PRESIDENT OF THE HELLENIC REPUBLIC

On the happy event which transmits to Your Majesty the Crown of Your illustrious ancestors, I pray Your Majesty to receive my most cordial congratulations and my wishes for Your happiness and glorious prosperity.

COUNDOURIOTIS.

## THE REGENCY COUNCIL OF RUMANIA

We are happy to take the occasion which the Enthronement of Your Imperial Majesty offers us to ask Your Majesty, in the name of King Michael I, to receive our sincerest congratulations and warmest wishes for Your personal happiness and that of Your august family, as well as for the grandeur and prosperity of Your Empire.

NICHOLAS, *Prince of Rumania*,  
MIRON, *Patriarch*,  
GEORGE BUZDUGEN, *President of the*  
*Court of Appeal.*

THE PRESIDENT OF THE REPUBLIC  
OF FINLAND

I pray Your Majesty to accept my homage and felicitations on the occasion of Your Enthronement and my wishes for Your Majesty's happiness and for the prosperity and grandeur of the Empire of Japan.

RELANDER.

THE PRESIDENT OF THE REPUBLIC  
OF TURKEY

I am happy to express to Your Majesty my warmest congratulations, convinced as I am that a new era of happiness and prosperity is opening for the great Japanese nation.

GHAZI MUSTAFA KEMAL.

THE PRESIDENT OF THE REPUBLIC  
OF PORTUGAL

I beg Your Majesty to accept my most sincere wishes and those of the Portuguese people for the happiness of Your Majesty, of Your august family, and of the noble Japanese people on this glorious day of Your accession to the supreme magistracy of the Empire.

GENERAL CARMONA.

## THE PRESIDENT OF THE LATVIAN REPUBLIC

On the solemn occasion of Your Majesty's Enthronement I pray You to accept the expression of my best wishes for a happy reign.

ZEMGALS.

THE PRESIDENT OF THE UNITED STATES  
OF BRAZIL

In presenting to Your Majesty my most cordial congratulations on the occasion of Your elevation to the Throne, I have sincere pleasure in expressing the most cordial wishes of Brazil for the happiness of Your Majesty and the increasing prosperity of the Empire of Japan.

WASHINGTON LUIS PEREIRA DE SOUSA.

## THE PRESIDENT OF ARGENTINA

On this fortunate day, I have the pleasure of transmitting to Your Majesty, in the name of the Argentine people, my sincere felicitations and cordial wishes for a happy and prosperous reign.

H. YRIGOYEN.

## THE PRESIDENT OF THE REPUBLIC OF CHILE

On the day which the noble Japanese people consecrate to Your Majesty as heir of the illustrious dynasty which has reigned for so many centuries, I send my sincerest wishes for the happiness of Your Majesty and for the brilliant success of Your reign.

CARLOS IBANEZ.

THE PRESIDENT OF THE UNITED STATES  
OF MEXICO

In the name of the people and Government of Mexico, I have the pleasure to present to Your Majesty my cordial congratulations on the occasion of Your exaltation to the Imperial Throne and our wishes for a long, happy and prosperous reign.

P. ELIAS CALLES.

THE PRESIDENT OF THE REPUBLIC  
OF URUGUAY

On the happy occasion of Your Majesty's Coronation I desire to offer the sincere wishes of the people and Government of Uruguay for the happiness of Your Majesty, the felicity of Your reign and the increasing glory of Japan, our friend.

JUAN CAMPISTEGUY.

## THE PRESIDENT OF THE REPUBLIC OF PERU

The Peruvian Minister to Tokyo, Mr. Bonne-maison, communicated to His Imperial Majesty, through Baron Tanaka, Foreign Minister, a telegram from Mr. Auguste B. Leguia, President of the Republic of Peru, expressing his cordial wishes for the prosperity and grandeur of the Empire and for the happiness of His Majesty the Emperor, the Empress, the Empress-Dowager and other members of the Imperial family.

THE PRESIDENT OF THE REPUBLIC  
OF BOLIVIA

I have the honour cordially to congratulate Your Imperial Majesties in the name of the Bolivian people and Government on the occasion of the Enthronement.

H. SILES.

THE GOVERNOR-GENERAL OF  
THE PHILIPPINES

With great pleasure and respect I tender the congratulations of the Government of the Philippine Islands to His Imperial Majesty the Emperor of Japan on the occasion of his Enthronement. The historic friendship always felt towards Japan by the American people is accentuated in the minds of their representatives in the Philippines by the respect and satisfaction with which we have witnessed from our position here her magnificent progress in the modern arts of the world, both material and intellectual. We join with all her other friends in the confident expectation that the new era now ushered in with the Enthronement of His Imperial Majesty will conduce equally to the prosperity of Japan and to the reign of peace and justice throughout the world.

HENRY L. STIMSON, *Governor-General.*

## THE UNITED STATES OF AMERICA

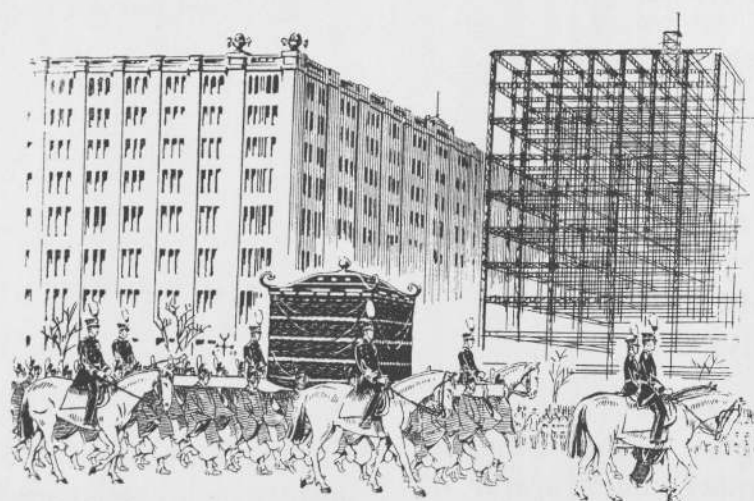
*Message from the President-Elect to*  
*The Japan Advertiser*

The Enthronement of the Emperor Hirohito is an event which challenges the interest of the American people because of the historical ties which bind them to Japan. Those bonds were never stronger than they are today. The conspicuous atmosphere of statesman-like enlightenment which surrounds His Imperial Majesty is an augury of good hope for the continuance, unalloyed, of the cordial relations which exist between the two countries.

HERBERT HOOVER

*Many scores of messages of felicitation, some of considerable length, have been received for inclusion in this Edition. These are gratefully acknowledged here. The Japan Advertiser regrets that only limitations of space prevent their publication.*





The Kashiko-dokoro, containing the Sacred Mirror from Japan's remote and mystic Past, leaving the Imperial Palace precincts and entering the Marunouchi district of Tokyo with its constantly growing array of modern buildings.

## THE TRADITIONAL PAST AND THE INDUSTRIAL PRESENT

THE Enthronement ceremonies are reminiscent of the past---the traditional creative periods of Japan. While their deeply spiritual meaning and the unity of the Emperor and His subjects have endured from time immemorial, and are, in essence, Japan, yet the Japan of today is Industrial Japan.

The phoenix, the insignia of Imperial glories throughout the ages, appropriately symbolizes the Japan of today, for modern industrialism has risen phoenix-like from the ashes of feudal Japan.

The same economic factors which dominate the Western world are the forces which control the Japan of today. The days of seclusion are gone forever. In a world ever growing smaller and of ever growing demand, international commerce is increasingly interwoven into the fabric of national economic progress to the common benefit of all nations. In international commerce gains are not made by one nation through the losses of another. With bands of steel and threads of silk the modern nations are bound together in a complex, living network of trade. Finance and factories, including furnaces and filatures, are the fundamental factors which frame international policies. The strongest ties in international relationship today are social and economic, and not racial or political. As with other nations, it is the economic needs which form the basis of Japan's international policies.

The Japan Advertiser takes especial pride in the publication, as an integral and important part of this book, of the announcements which follow, from firms and associations abroad having direct or indirect trade relations with Japan, respectfully conveying messages of felicitations, with expressions of good will, to His Imperial Majesty the Emperor, and to the people of Japan on this historic occasion. Seldom, if ever, has a publication been so privileged.

These announcements carry no trade or sales appeal. They come from buyers of the products of Japan as well as sellers of products to Japan. In the aggregate they represent the most important economic factors in the industrial world of today. They are fully as important as the political messages conveyed through diplomatic channels. They convey an unexpressed but convincing message, not only to Japan, but to the world at large---that the leaders in finance, commerce and industry appreciate and value international good will as a vital factor in trade relations, and that, as business influence grows among the governments of the world, international peace for the future becomes more firmly assured and established.

Through the co-operation of the following firms and corporations this book has been made possible and it stands as a tribute to their support of a constructive effort---the promotion of international good will.

*The Publisher.*



Upon the occasion of the Enthronement of His Imperial Majesty, which is absorbing the interest of the civilized world as well as of Japan, I erade the honor to extend to His Imperial Majesty the Emperor of Japan, the most cordial wishes of the American Can Company for a long Reign, replete with happiness and prosperity for Japan.

H. W. Phelps,  
President.

FROM the dim traditional era of the immortal Jimmu to the brilliant modern Showa, the nation of Japan has progressed. Today, on this happy occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, the American Express Company counts it a privilege to extend its felicitations.

The comity of nations is encouraged by free and understanding intercourse. As an Organization devoted to the extension of international travel and banking, the American Express Company unites with the friendly American people in paying tribute, not only to the glorious dynasty now enthroned, but to the character and progressiveness of the Japanese people.

AMERICAN EXPRESS  
COMPANY

WE most heartily welcome this opportunity of publicly expressing our warm feeling of friendship and good will towards the Japanese People on this august occasion of the Enthronement of His Imperial Majesty the Emperor of Japan. The amity and respect engendered for the Japanese by our years of business association with them through the Imperial Japanese Tobacco Monopoly Bureau is one of our most valued possessions and we cordially extend our well wishes to the Emperor and Empress of Japan for their long life and happy rule.

THE AMERICAN MACHINE AND  
FOUNDRY COMPANY

The Enthronement Ceremonies of His Imperial Majesty the Emperor of Japan are welcomed as an opportunity to tender to His Majesty, His Empress and the Japanese people the felicitations of members of an industry which produces the means of recording for future generations the great achievements of the Japanese nation and its rulers.

Hammermill Paper Company	West Virginia Pulp & Paper Co.
Richmond Paper Mfg. Company	American Paper Exports, Inc.

## TO HIS IMPERIAL MAJESTY THE EMPEROR of JAPAN AND TO THE JAPANESE PEOPLE

ON this historic occasion which gives to the world another of those memorable lights of unsurpassable brilliancy that Japan has contributed to the culture and progress of the world, The ARMCO International Corporation sends Greetings to His Imperial Majesty the Emperor of Japan and the great Japanese people. We pray for His Imperial Majesty a long and honorable service to all mankind.

THE ARMCO INTERNATIONAL CORPORATION  
MIDDLETOWN, OHIO, U.S.A.



TO be accorded the privilege of tendering our highest expression of esteem to His Imperial Majesty the Emperor of Japan, on this most happy occasion of his Enthronement, is an honor of which we are exceedingly proud.

As an organization dedicated to progress in the science of communication, we count it a distinct pleasure also to extend our felicitations to the Japanese people, who, by virtue of their great resourcefulness and unlimited patience and industry, have brought the great Empire of Japan to the forefront of the countries of the world in the development of those arts which help to tie nations together in closer bonds of friendship.

THE AUTOMATIC ELECTRIC COMPANY, LIMITED

Distributors of  
Strowger Automatic  
Telephone Equipment



To  
HIS IMPERIAL MAJESTY  
the  
EMPEROR OF JAPAN

◆  
We take this occasion to convey  
our heartiest felicitations and the  
wish that the Showa Era may be  
marked by unbroken Happiness  
and Prosperity.  
◆

AMERICAN RADIATOR COMPANY

JAPAN STANDS TODAY AT THE  
THRESHOLD OF A NEW ERA,  
FILLED WITH RICH PROMISE FOR  
THE FUTURE. THE OFFICERS AND  
DIRECTORS OF THIS COMPANY  
TAKE PLEASURE IN EXPRESSING  
THEIR HOPE THAT THIS PROMISE  
MAY BE FULFILLED TO THE  
UTMOST, AND THAT THE JAPAN-  
ESE EMPIRE MAY CONTINUE TO  
ENJOY THE BLESSINGS OF  
PROGRESS AND PEACE.

—  
AMERICAN SMELTING AND  
REFINING CO.

On this auspicious  
occasion we, on behalf of  
Aluminum Limited,  
are happy to offer to  
His Imperial Majesty  
The Emperor of Japan  
our profound felicitations  
and cordial good wishes  
for his everlasting  
happiness and prosperity

Asia Aluminum Company

ON THIS MOST  
glorious day in the long, bril-  
liant history of Japan, we count  
it a supreme honor to offer our  
admiration and friendship to  
this celebrated member of the  
family of Nations.

May the Enthronement Cere-  
monies of His Imperial Majesty  
the Emperor of Japan mark the  
beginning of an even greater era  
of advancement, learning, and  
the progress of civilization  
throughout the world.

• • •  
ASSOCIATED OIL COMPANY  
THE TIDE WATER OIL COMPANY

## Bethlehem Steel Export Corporation

New York, N. Y.

THROUGH the privilege we have enjoyed of playing a  
part in the material construction of Modern Japan, the  
officers of Bethlehem Steel Export Corporation have come  
to know and admire the spirit of the Japanese people—the  
transcending force that has given Japan her present place in  
world affairs, with great benefit to the Family of Nations.

Upon the happy occasion of His Imperial Majesty's  
Enthronement, the officers of this Corporation have the honor  
of conveying their congratulations and best wishes.

*E. H. Haver*  
President,  
Bethlehem Steel Export Corporation

On the occasion of the Enthronement Ceremonies we take pleasure  
in offering our profound respects  
and felicitations to

HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN  
AND TO  
THE JAPANESE NATION

We do so in sincere appreciation of the  
cordial and pleasant relations that we  
have had for many years with those  
companies and individuals in His  
IMPERIAL MAJESTY'S EMPIRE with  
whom we have come in contact either  
direct or through MITSUI BUSSAN KAISHA.

It is our earnest hope that the reign of  
His Imperial Majesty will be an era of  
continued success and prosperity for the  
Japanese Empire and of ever increasing  
friendship between it and the United  
States of America.

BUCYRUS-ERIE COMPANY

ON the occasion  
of the Enthronement of His Imperial  
Majesty the Emperor of Japan, we,  
Burmeister & Wain, Limited of Copen-  
hagen, tender with profound respect our  
heartiest congratulations to His Imperial  
Majesty.

The development of industry in  
Japan during the recent years has  
been watched with world-wide interest  
and admiration, and we are happy to  
be associated, in close co-operation  
with Mitsui Bussan Kaisha, with this  
development.

The pleasant relations existing  
between Japan and ourselves cause us  
to have a particular interest in the future  
welfare of that country, and we are  
pleased to take this opportunity of  
uniting with the Japanese people in  
expressing the most sincere wishes that  
the Era of Showa may be long and  
prosperous.

BURMEISTER & WAIN, LIMITED  
COPENHAGEN, DENMARK



## A MESSAGE OF GOODWILL FROM GREAT BRITAIN

**B**RUNNER, MOND & COMPANY, (JAPAN) LIMITED have received the following message from Lord Melchett (formerly Sir Alfred Mond), Chairman of the Board of Directors of IMPERIAL CHEMICAL INDUSTRIES LIMITED, London.

*"Please respectfully convey to the Imperial Japanese Government and to the people of Japan in the most suitable manner our sincere congratulations and best wishes for a long and prosperous Era. We hope that the cordial relations which have long existed between both nations may be further cemented during the present Era of Showa to last forever."*

*Melchett*

BRUNNER, MOND & COMPANY, (JAPAN) LIMITED are particularly pleased to be able to publish this cablegram in the Enthronement Edition of "The Japan Advertiser." In reply they have sent a cablegram to IMPERIAL CHEMICAL INDUSTRIES LIMITED, reaffirming that they recognize and appreciate their responsibility to the people of Japan in stating that they hope to continue to be of service to the growing and important industries of Japan and to expand their facilities and efforts to conform with the needs and demands of the continuing industrial growth of the country.

BRUNNER, MOND & COMPANY, (JAPAN) LIMITED joins with IMPERIAL CHEMICAL INDUSTRIES LIMITED, in these greetings of goodwill.

**I**t is the proud privilege of the Cadillac Motor Car Company to extend to His Imperial Majesty the Emperor of Japan, and to His most loyal subjects our heartiest felicitations on the joyous occasion of His Imperial Majesty's accession to the ancient, honorable and glorious throne. And it is our prayer that His Imperial Majesty may enjoy a long and happy reign. We sincerely trust that the expressions of good will from the young Republic of the United States of America to the Empire of Japan may be the means of forging yet another link in the chain of international friendship.

CADILLAC MOTOR CAR COMPANY

DETROIT, MICHIGAN, U. S. A.

## Greetings of Goodwill to the Japanese people on the memorable occasion of the Enthronement of His Imperial Majesty The Emperor of Japan

The goodwill of a transportation company towards any country finds practical expression in the development of traffic with that country, and the goodwill of the Canadian Pacific Railway towards the Japanese Empire can, therefore, best be demonstrated by reference to the Trans-Pacific Services of the Company. These services commenced forty-one years ago, within a few months of the day on which the first transcontinental train reached the Pacific Coast, and have grown steadily from modest beginnings ever since. In commemoration of this memorable occasion our latest addition to our fleet will be appropriately named the "Empress of Japan." Such growth has resulted from the increasing knowledge among other peoples of the charm and interest of Japanese scenes and cities, from growing appreciation of the culture and historic traditions of the Japanese Empire, and from desire to promote trade and commerce with so enterprising a country. It is also due to the friendship of the Japanese people, a friendship which we hope it will always be our privilege to maintain.

*W. A. Mackay*

CHAIRMAN AND PRESIDENT.

CANADIAN PACIFIC RAILWAY CO.



At this  
Enthronement Ceremony of  
His Majesty, the Emperor of  
Japan, the undersigned wish  
to express their sincere feeling  
of amity towards the Emperor  
and all His subjects.

日本皇帝陛下御即位  
大禮ニ當リ  
皇帝陛下及  
陛下ノ臣民ニ對シ我等ハ  
衷心ヨリ親愛ノ意ヲ表ス

*[Signature]*

AMBASSADOR HOTEL SYSTEM  
Los Angeles, California

*[Signature]*

LOS ANGELES BILTMORE  
Los Angeles, California

*[Signature]*

CASA DE MANANA  
La Jolla, California

*[Signature]*

FAIRMONT HOTEL  
San Francisco, California

*[Signature]*

MARK HOPKINS HOTEL  
San Francisco, California

*[Signature]*

MULTNOMAH HOTEL  
Portland, Oregon

*[Signature]*

HOTEL SENATOR  
Sacramento, California

The Enthronement  
of His Imperial Majesty the  
Emperor of Japan is an his-  
torical and momentous occasion  
having special significance to  
us after fifty-three years of  
friendly business association  
with the Japanese people.

It is a genuine pleasure to  
have the privilege of respect-  
fully tendering our sincere  
felicitations on the occasion of  
the Enthronement Ceremonies.

L. CAUDRELIER  
YOKOHAMA KOBE

Sincere Felicitations  
to the People of Japan  
on this Historic  
and Auspicious Occasion

Chinese Eastern Railway  
Harbin

WE CONSIDER IT  
A GREAT PRIVILEGE TO  
EXTEND EARNEST FELICITATIONS  
AND ALL GOOD WISHES  
FOR A LONG AND HAPPY REIGN  
TO HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN  
AND SINCERE CONGRATULATIONS  
TO THE GREAT PEOPLE OF JAPAN  
ON THIS AUSPICIOUS OCCASION  
OF THE  
ENTHRONEMENT CEREMONIES

CHINA AMERICAN TOBACCO COMPANY  
J. O. W. Gravely, President

WE present our most  
respectful congratulations to His  
Imperial Majesty the Emperor on  
the auspicious occasion of His  
Enthronement.

This ceremony in all its beauty and  
simplicity has shown to the world  
the ties of affection existing between  
the Sovereign and His people and  
Japan's retention of its oldest and  
most noble traditions.

"COLUMETA"  
Comptoir Metallurgique Luxembourgeois

It is with profound admiration and  
respect for Japan and her great  
people that we offer our sincere  
felicitations to his Imperial Majesty  
**The Emperor of Japan**  
and his loyal subjects.

This occasion, so important and tra-  
ditional in Japan's glorious history,  
marks another step forward as a  
great Nation.

Chrysler Sales Corporation





I count it a great distinction, personally and on behalf of the Companies which I have the honor to represent, to be able to offer felicitations to His Imperial Majesty the Emperor of Japan, and to the great people of Japan, on this most auspicious occasion of the Enthronement Ceremonies. For more than three-quarters of a century our countries have enjoyed the most cordial relations and it is my earnest wish that this happy state of affairs shall continue throughout the years to come.

*Carrie M. McKay*  
President.

COMMERCIAL PACIFIC CABLE COMPANY

ON this memorable occasion, we wish to extend our sincere felicitations to His Imperial Majesty the Emperor of Japan and our congratulations to the Japanese people.

The enterprise and industry of the people of Japan under the guidance and direction of her Sovereigns have achieved for her a place amongst the foremost world powers, and have won the profound admiration and respect of all nations.

This Company is happy to share in Japan's further industrial development by the establishment of a new industry, which it trusts will not only contribute to Japan's increasing prosperity, but will further augment the mutual confidence existing between the peoples of Japan and the United States of America.

CORN PRODUCTS REFINING CO.  
NEW YORK

IT IS A GREAT PRIVILEGE  
TO EXTEND FELICITATIONS

To His Imperial Majesty  
**The Emperor of Japan**

UPON THE OCCASION OF HIS  
ENTHRONEMENT, AND ALSO  
TO EXPRESS TO THE JAPANESE  
NATION MY ADMIRATION  
FOR ITS PROGRESS IN ALL  
THE ARTS OF PEACE AND MY  
BELIEF THAT THIS ADVANCE-  
MENT WILL BE EVEN MORE  
RAPID IN THE FUTURE THAN  
IT HAS BEEN IN THE PAST.

C. M. KEYS, President  
CURTISS AEROPLANE & MOTOR  
COMPANY, INC.  
GARDEN CITY, LONG ISLAND, N.Y.

On this most auspicious occasion of  
the Enthronement Ceremony of  
His Imperial Majesty  
The Emperor of Japan

the historical nature of which  
expresses in the most significant  
manner the unity and continuity  
of the Imperial Dynasty, I  
count it a most happy privilege  
to lay my respectful tribute of  
good wishes beside those of my  
foreign and Japanese friends  
among whom I have spent so  
many years.

A. L. J. DEWETTE  
Managing Partner  
DEWETTE & Co.

## Die Deutsche Industrie

hat die Ehre, Seiner Majestät dem Kaiser von Japan zu dem hohen Feste seiner Thronbesteigung die aufrichtigsten Glückwünsche zu entbieten.

Die deutsche Industrie hofft und wünscht, dass Japan unter der Führung Seiner Majestät des Kaisers einer neuen Epoche glücklicher Entwicklung entgegengehen möge. Der ausserordentliche Aufstieg der japanischen Industrie, der viele Ähnlichkeiten mit der Entwicklung Deutschlands zum Industriestaat zeigt, wird in Deutschland mit den Gefühlen der Freundschaft und der Bewunderung begleitet. Es ist der Wunsch der deutschen Industrie, Japan die Erfahrungen, die sie bei einer ähnlichen Entwicklung gemacht hat, zur Verfügung zu stellen und durch fruchtbringende Zusammenarbeit die freundschaftlichen Beziehungen immer mehr zu vertiefen, die das japanische und das deutsche Volk miteinander verbinden.

Zum Dolmetscher dieser Wünsche, die die gesamte deutsche Industrie Seiner Majestät dem Kaiser, dem Kaiserhause und dem japanischen Volke ausdrückt, machen sich die unterzeichneten deutschen Firmen.

ALLGEMEINE ELEKTRICITÄTS-  
GESELLSCHAFT

DEMAG AKTIENGESELLSCHAFT

EISEN- UND STAHLWERK  
HOESCH A.-G.

I. G. FARBENINDUSTRIE  
A.-G.

GUTHOFFNUNGSHÜTTE  
OBERHAUSEN A.-G.

FRIED. KRUPP A.-G.

The German Industry desires to express its whole-hearted congratulations and esteem on the occasion of the accession to the Throne of His Imperial Majesty the Emperor of Japan.

The German Industry trusts and expects that under the guidance of His Imperial Majesty the Emperor, Japan will experience a new era of progress, prosperity and happiness.

The remarkable development of the Japanese Industry has constantly been followed in Germany with feelings of friendly admiration, the more so because it is in many ways comparable with that of Germany.

It is the wish of Germany to place at the disposal of Japan the experience gained during a similar period of development, and to strengthen and cement by fruitful co-operation, the friendly relations prevailing between the two nations.

To His Imperial Majesty the Emperor, the Imperial Family and the Japanese Nation, this group of firms, representing the German Industry and interpreting the feelings of the German Nation, offer this token of esteem.

MANNESMANNRÖHREN-  
WERKE

MASCHINENFABRIK  
AUGSBURG-NÜRNBERG A.-G.

SIEMENS & HALSKE A.-G.

SIEMENS-SCHUCKERTWERKE  
A.-G.

VEREINIGTE STAHLWERKE  
A.-G.

CARL ZEISS



The Enthronement of  
His Imperial Majesty the Emperor of Japan

affords us a welcome opportunity of extending our heartiest greetings to the Japanese Nation and to our numerous Japanese friends in the scientific, agricultural and commercial world with whom most cordial relations have connected us for many years. May the new era in her history upon which Japan is now entering under the rule of His Imperial Majesty be one of peace and prosperity for the Nation. We hope that the future will witness the further strengthening of the bonds of friendship which are now existing between our countries.

DEUTSCHES KALISYNDIKAT G.m.b.H.

*On this great occasion,  
we extend to Their Imperial  
Majesties and to the Japanese  
Nation best wishes for continued  
happiness and prosperity.*

*Dillon, Read & Co.*

To His Imperial Majesty,  
the Emperor of Japan, and to the Japanese  
people, greetings:

We desire to convey to you a profound expression of our sincere wish for the happiness and prosperity of your great nation on this historic occasion. May the cordial good will existing between your people and ours continue unabated throughout the ages, and our pleasant relations be an inspiration to all the world forever.

DODGE BROTHERS CORPORATION  
DETROIT, U. S. A.



THE ENTHRONEMENT OF HIS IMPERIAL MAJESTY HERALDS  
A NEW ERA OF ACCOMPLISHMENT IN INTERNATIONAL  
AMITY AND INDUSTRY, FOUNDED ON CULTURE,  
STAUNCH THROUGH THE AGES , , , THE NURTURING  
OF THE WORLD'S LARGEST INDUSTRY, WHICH BUILDS  
PROSPERITY FOR JAPAN AND THE WHOLE WORLD  
ENGENDERS RECOGNITION OF THE GREATNESS OF  
AN HONORED NATION , , , THE AUTOMOTIVE  
INDUSTRY EXTENDS RESPECTFUL FELICITATIONS.

W. C. DURANT



In Appreciation  
of this  
Memorable occasion  
and with every sincere wish  
for continued international  
good will and friendship.

Dibrell Brothers, Inc.  
Leaf Tobacco  
Danville, Virginia



We count it a privilege  
to tender to His Imperial  
Majesty the Emperor of  
Japan, and to the Japanese  
people, our good wishes  
and to express our con-  
fidence on the occasion of  
the Imperial Enthronement.

E. I. DU PONT DE NEMOURS & COMPANY, INC.  
Main Office: Wilmington, Delaware, U.S.A.  
Dyestuffs Department:  
Branch Office: 88, Kyo-machi, Kobe, Japan.  
Paint, Lacquer & Chemicals Department:  
Du Pont-Pathe Film Company, New York City, U.S.A.

## EDITOR & PUBLISHER THE FOURTH ESTATE

TO HIS IMPERIAL MAJESTY THE EMPEROR OF JAPAN  
we have the honor to present our respectful felicitations and  
our congratulations upon the auspicious opening of the  
Showa Era.

We take this occasion also to pay our respects to the Press  
of Modern Japan. The beneficent influence of enlightened  
and courageous journalism upon Japan's history since the  
Restoration is recognized everywhere, while the policy of  
world peace to which her great newspapers are dedicated  
is a source of universal satisfaction.

*James W. Brown*  
Publisher.

## Salutations

TO THEIR IMPERIAL MAJESTIES THE  
Emperor and Empress  
OF JAPAN

IN permitting friends of Japan the honor of  
felicitating Their Imperial Majesties, this  
joyful occasion affords us a most welcome  
opportunity of expressing our admiration  
and esteem for the Empire and its people.

All whose work is in photography find  
vast satisfaction in knowing that photog-  
raphy is of international service in acquaint-  
ing one nation with another and in thus  
furthering that sympathetic understanding  
which supports true friendship and respect.

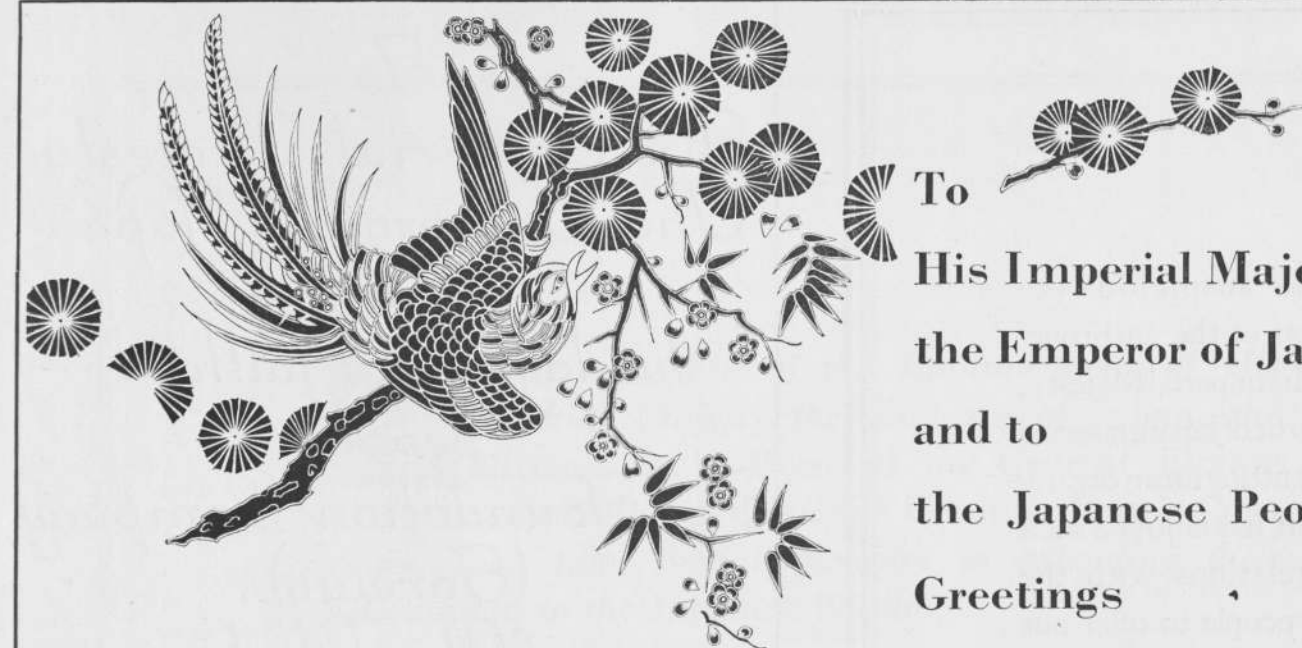
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y., U. S. A.

To His Imperial Majesty  
and to the people of Japan:

We consider it a signal distinction  
to hail with gratification this aus-  
picious and historic occasion and to  
express the sincere wish that the  
Showa Era may be a long and happy  
one.

The history of Japan and the  
Japanese people claim the interest of  
all Americans. We are honored by  
the privilege accorded us to declare  
our respect for the high traditional  
ideals of the Japanese people.

ELECTRIC BOAT COMPANY, NEW YORK CITY  
Henry R. Carse, President  
Sterling J. Joyner, Vice President



To  
His Imperial Majesty  
the Emperor of Japan  
and to  
the Japanese People,  
Greetings

The officials of the Fisher Body Corporation regard it a privilege to be able, upon  
the historic, the auspicious occasion of the enthronement ceremonies, to join  
publicly with the American people in offering to their Imperial Majesties, the  
Emperor and Empress of Japan, and to the people of that great empire, their  
felicitations, conscious as they are, that the glorious dynasty now enthroned  
portends a resplendent future for Japan and ever greater and more widespread  
goodwill and mutual understanding between the people of Japan and the  
people of the United States of America.





ON behalf of the Fairchild Aviation Corporation I respectfully beg to express to His Imperial Majesty our most sincere and fervent felicitations on the occasion of His Imperial Majesty's accession to the Throne of the Empire of Japan. I also wish to convey to the people of Japan my deep gratitude for their magnanimity and expressions of friendship which were bestowed upon me during my recent visit to that glorious Empire.

ERNEST ROBINSON, Vice President  
FAIRCHILD AVIATION CORPORATION  
NEW YORK CITY

On the Historic Occasion

of the

Enthronement Ceremony

THE FAR EASTERN BANK

("DALBANK")

(Established in Harbin)

extends its

Hearty Congratulations

## TO HIS IMPERIAL MAJESTY THE EMPEROR OF JAPAN

AND TO THE PEOPLE OF JAPAN

I desire to offer respectfully my congratulations and all good wishes. The auspicious Enthronement just accomplished has been followed by the entire world with profound interest and satisfaction. This is the beginning of another era of national progress and general prosperity in Japan. May His Imperial Majesty's reign be long in the hearts and happiness of His people.

*Henry Ford*

FORD MOTOR COMPANY  
DETROIT

ON the auspicious occasion of the enthronement of His Imperial Majesty, the Emperor of Japan, it seems especially fitting for an organization that has enjoyed such cordial relations with the Japanese people to offer our most sincere felicitations. The H. K. Ferguson Company considers it a privilege to tender its tribute of warmest admiration and friendship.

The H. K. FERGUSON CO.  
Cleveland, Ohio, U. S. A.

To  
His Imperial Majesty  
The Emperor of Japan  
and to  
his loyal and faithful  
people  
The Foundation Company  
(Foreign)  
of New York,  
on the historic occasion  
of the  
enthronement ceremonies  
extends a sincere wish  
for continued  
happiness and prosperity



ON THE OCCASION of the Enthronement of His Imperial Majesty the Emperor of Japan, the directors and officers of the General Electric Company and the International General Electric Company, Inc., take special pleasure in extending their felicitations to the Japanese Nation.

*Gerard P. Murphy*  
President, General Electric Company

*Arthur J. Young*  
Chairman of the Board, General Electric Company

*Clark A. Minor*  
President, International General Electric Company, Inc.





*To Their Imperial Majesties  
THE • EMPEROR • AND • EMPRESS  
and to the People of Japan  
Greetings.*

IT is a genuine pleasure to have this privilege of respectfully tendering our sincere felicitations upon the occasion of the enthronement ceremonies, an event of such paramount importance in your Nation's history.

This pleasure is heightened by the earnest belief that the happy relationship between the peoples of Japan and the United States of America, based solidly upon integrity and unity of purpose, will continue to grow, drawing ever closer the bonds of real and lasting friendship.

*Joseph B. Graham  
Robert C. Graham  
Ray A. Graham*

**GRAHAM-PAIGE**

GRAHAM-PAIGE INTERNATIONAL CORPORATION, DETROIT, MICHIGAN, U. S. A.

WE, of the General Railway Signal Company, desirous of identifying ourselves with the rejoicing of His Imperial Majesty's subjects throughout the Empire on the auspicious occasion of His Imperial Majesty's Enthronement most respectfully present our heartfelt congratulations and express the sincere wish that the Era of Showa may, under the benevolent and enlightened rule of His Imperial Majesty, be marked by peace, progress and prosperity.

GENERAL RAILWAY SIGNAL CO.

*A. N. Salmon*  
President



*To His Imperial Majesty  
the Emperor of Japan,  
and to the people of the  
Japanese Nation*

We extend a sincere tribute of good will from the officers and employees of the Great Northern Railway and the millions of inhabitants of the American Northwest served by its lines on the auspicious occasion of the Imperial Enthronement.

We, who have enjoyed for many years the friendliest of relations with the people of the great and progressive nation of Japan, deem it a privilege and honor to offer our felicitations and cordial good wishes for a long and prosperous reign.

THE GREAT NORTHERN RAILWAY

All glory and honour to the ancient Japanese Empire, supremely blessed with a long and mighty line of judicious Rulers, sacred and inviolable! + + + With solemn reverence for the noble Japanese nature made immortal by legend and tradition, we honour the Imperial grandeur of soul once more consecrated in sanctified ceremony. + + + For this rare opportunity of rendering tribute to His Imperial Majesty, the Emperor of Japan, on the glorious event of His Enthronement, the Gillette Safety Razor Co. is deeply grateful.

GILLETTE SAFETY RAZOR CO., BOSTON, U. S. A.

**Guaranty Trust Company of New York  
and  
Guaranty Company of New York**

Offer their respectful felicitations and good wishes to His Imperial Majesty the Emperor of Japan and heartiest congratulations to the people of Japan on the occasion of the Imperial Enthronement.



We extend  
our respectful felicitations to  
His Imperial Majesty  
THE EMPEROR OF JAPAN  
upon the memorable occasion  
of His Enthronement

Harris, Forbes & Company  
NEW YORK

BOSTON

MONTREAL

Harris Trust and Savings Bank  
CHICAGO

LONDON

THE GREAT NORTHERN TELEGRAPH  
COMPANY OF DENMARK

*most fervently participate in the sentiments of reverential respect and profound exultation with which the entire Japanese nation is imbued on the occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, and are highly honoured to offer, on this auspicious occasion, their most sincere felicitations to the subjects of His Imperial Majesty.*

*The Company having been allowed for more than fifty-six years closely to co-operate with the Imperial Telegraph Administration, and trusting that the cordial relations existing will be maintained in years to come, are pleased to take this unique opportunity of presenting their compliments to the Administration, and of joining in the hearty wishes for the prosperity of His Imperial Majesty's Reign and for the happiness of His Imperial Majesty and the Japanese nation.*



HE founder of this company was a great admirer and ardent friend of Japan and of her people. With him we believe that in the progressive development which attends the course of nations the people of Japan have proved that their natural tendencies and capacity have been and will continue to be in the path of ordered liberty.

On the happy occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, attended by the memories of time-honored traditions, it is a privilege to declare our sincere friendship for Japan, which is based on a firm conviction that she has had an earnest desire to promote the common welfare, the happiness and prosperity of all mankind by advancing the rule of order, of justice, and of humanity.

H. J. HEINZ COMPANY

## Greetings from Hawaii



OR Hawaii there is especial interest and significance in the Enthronement of Their Imperial Majesties the Emperor Hirohito and the Empress Nagako.

In the development of this Mid-Pacific Territory of the United States, the Japanese people have had an important part. They came to Hawaii principally as unskilled laborers, but large numbers of them have developed into artisans and merchants. Their children have secured here the benefits of a splendid education, and by their zeal for learning and their willingness and ability to assume responsibilities are occupying increasingly important positions in the industrial, commercial and professional life of these Islands. Likewise they are assuming the responsibilities of citizenship and are proving loyal to this country of their birth.

From this friendly land, which radiates to all its Pacific neighbors the goodwill and cordiality expressed in the characteristic Hawaiian word "Aloha," there now go fraternal greetings to the people of Japan, and felicitations on the occasion of the Enthronement.

ALEXANDER & BALDWIN, LTD.  
AMERICAN FACTORS, LTD.  
C. BREWER & COMPANY, LTD.

CASTLE & COOKE, LTD.  
HAWAIIAN PINEAPPLE COMPANY, LTD.  
MATSON NAVIGATION COMPANY.



ON this memorable occasion we extend to His Imperial Majesty the Emperor of Japan, and to the Japanese people our best wishes for continued happiness and prosperity.

HONGKONG & SHANGHAI BANKING  
CORPORATION

## The Progress of Japan

*as that of all nations has been implicitly connected with the progress of transportation. As Japan's ruling dynasty has led and encouraged this advancement from antiquity down to the present brilliant era, the Hudson Motor Car Company expresses its appreciation and felicitations to Their Imperial Majesties, the Emperor and Empress, and to the Japanese people, upon the occasion of the Enthronement Ceremonies.*

HUDSON MOTOR CAR CO.  
Detroit, Michigan, U.S.A.

*On the threshold* of a new epoch in Japanese history, we esteem it a privilege to add our felicitations to those of millions of well-wishers of the throne and people of Japan. As representatives of the transportation industry, we are proud to have achieved some small share in promoting wider horizons and more intimate interchange of ideas between the peoples of Japan and the United States. Hupp Motor Car Corporation,  
Detroit, U. S. A.

IN appreciation of friendships and sympathetic understanding resulting from coöperation which has continued for more than thirty years, we are grateful for this opportunity to express our admiration and respect for the Japanese people, and to offer heartiest congratulations to His Imperial Majesty the Emperor of Japan on this occasion of the Enthronement Ceremonies.

...  
F. C. HUYCK & SONS  
ALBANY, N.Y.

## To the People of Japan - - -

On this momentous and august occasion, the Enthronement of His Imperial Majesty the Emperor, we deem it a privilege to offer our sincere and cordial Greetings. The whole world stands in admiration at the wonderful progress made by the great Nation of Japan in the field of engineering and especially power production, which has so brilliantly redounded to the benefit of the people and the Nation as a whole, through the conservation of the Nation's natural resources and man power. We feel happy, therefore, in the knowledge that we have, in a small measure, been of service to Japan in her endeavor to provide greater happiness and contentment for her people and hope that the future may bring greater opportunities for better service and that the ties of friendship now existing may become closer and warmer.

INTERNATIONAL COMBUSTION ENGINEERING  
CORPORATION

*George E. Leonard.*  
*President.*



THE AUGUST AND AUSPICIOUS EVENT OF THE  
ENTHRONEMENT OF HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN

HAPPILY AFFORDS THE INTERNATIONAL NICKEL COMPANY,  
INCORPORATED, THE OCCASION FOR EXPRESSING ITS DEEP  
AND ABIDING FAITH IN THE JAPANESE NATION AS WELL AS  
ITS ADMIRATION FOR THEIR IDEALS AND THE TRADITIONS  
OF THEIR GLORIOUS PAST. WE ARE CONFIDENT THAT THE  
CORDIAL RELATIONS SO LONG EXISTING BETWEEN THE  
JAPANESE AND AMERICAN PEOPLES WILL LAST FOR MYRIAD  
AGES AND THAT THE ERA OF SHOWA WILL BE A LONG AND  
PROSPEROUS ONE DURING WHICH THE RISING SUN OF  
JAPAN WILL TRULY SHINE IN PEACE.

IT IS WITH FEELINGS OF DEEP ADMIRATION AND OF PROFOUND  
RESPECT THAT ON THE MEMORABLE OCCASION OF THE  
ENTHRONEMENT, WE AVAIL OURSELVES OF THE RARE  
PRIVILEGE TO TENDER TO HIS IMPERIAL MAJESTY THE EMPEROR  
OF JAPAN, AND TO THE GREAT AND LOYAL PEOPLE OF JAPAN,  
OUR MOST SINCERE AND FRIENDLY FELICITATIONS. LONG  
AND INTIMATE ASSOCIATION WITH JAPAN HAS EVOKED IN  
US AN EVER GROWING RESPECT AND ADMIRATION FOR THE  
IMPERIAL FAMILY, THE GOVERNMENT, AND THE PEOPLE OF  
JAPAN. THE POWERFUL INFLUENCE FOR GOOD ALWAYS EXERTED  
BY JAPAN HAS BROUGHT TO HER THE HIGH POSITION SHE  
OCCUPIES TODAY AMONG THE NATIONS OF THE WORLD.

INTERNATIONAL TELEPHONE AND TELEGRAPH CORPORATION  
INTERNATIONAL STANDARD ELECTRIC CORPORATION  
67 Broad Street, New York, N.Y.

Represented in Japan by  
NIPPON ELECTRIC COMPANY, LIMITED  
Tokyo.

To  
Their Imperial Majesties  
The Emperor and The Empress of Japan


The House of John Wanamaker  
in the spirit of its Founder and his Son  
Sends Greetings with  
cordial good wishes and hearty congratulations  
upon the historic occasion of the  
Enthronement Ceremonies

And to the People of Japan  
a continuation of the good will and friendship  
that have so long existed between their country  
and the United States of America

The Mutual Interests of the Two Nations  
in commerce, art, peace and the conservation  
and advancement of civilization in common  
brotherhood are fostered by the understanding  
and good will which come when the people  
of the world live and work and deal justly  
and amicably with one another in their  
commercial relations. With a continuance  
of these relations with the business houses  
of the Empire of Japan, established more  
than a quarter century ago by John Wanamaker  
and fostered all through the years by his son  
Rodman Wanamaker, we acclaim the integrity  
industry, art and culture of Japan.

John Wanamaker Philadelphia  
John Wanamaker New York  
Paris London Kobe Shanghai



PON the exalted virtues of His Imperial Majesty and the enlightened principles of Government which have won Japan her present position in world affairs, the Japanese People deserve the heartiest congratulations. In expressing our good wishes on the occasion of the Imperial Enthronement, we desire also to record the pleasure and satisfaction which have marked the long association of our Company with Modern Japan.

JONES AND LAUGHLIN STEEL CORPORATION

**O**N the occasion of the Imperial Enthronement we feel honored to have an opportunity to respectfully express to His Imperial Majesty the Emperor of Japan our sincere felicitations. May the Showa Era be long and may it bring to the people of Japan unbroken happiness and prosperity.



THE KAILAN MINING ADMINISTRATION

Head Office: TIENTSIN, CHINA

Represented in Japan and Korea by

THE KAIHEITAN HANBAI GOSHI KAISHA, TOKYO, JAPAN

*To His Imperial Majesty,  
The Emperor of Japan  
and to the Japanese People,  
Greetings:*

**O**N this memorable Enthronement which rededicates the immortal national unity of the Japanese nation, we extend our cordial felicitations.

Japan's glorious part in the most notable era in the world's development reflects the fine spirit, the splendid vision, the traditional initiative and the great courage of the Japanese nation.

In sincere admiration of these high qualities, we send greetings in terms of warmest friendship.

**The Long-Bell Lumber Company**

Longview, Washington

Kansas City, Missouri

U. S. A.

**S**eit der Ansei Zeit die Gastfreundschaft des Kaiserreichs Japans genießend und Zeuge seines beispiellosen Aufstieges, entbietet unsere Firma Seiner Majestät dem Kaiser ehrerbietigste Wünsche fuer eine lange und glorreiche Regierung zum Segen des japanischen Volkes und seiner Beziehungen zu den befreundeten Nationen der Welt.

C. ILLIES & CO.

WE, WHO HAVE SINCE THE ANSEI ERA ENJOYED THE HOSPITALITY OF THE JAPANESE EMPIRE AND WITNESSED ITS UNIQUE ASCENDANCE, RESPECTFULLY BEG TO TENDER TO HIS IMPERIAL MAJESTY THE EMPEROR OUR WISHES FOR A LONG AND GLORIOUS REIGN BENEFICENT TO THE JAPANESE PEOPLE AND ITS INTERCOURSE WITH THE FRIENDLY NATIONS OF THE WORLD.

**Congratulations — —**

The Officers and Directors of Liggett & Myers Tobacco Company extend to His Imperial Majesty and to His loyal Subjects their sincere congratulations upon the auspicious opening of a new Era in Japanese History.

LIGGETT & MYERS TOBACCO COMPANY  
NEW YORK



**T**HE undersigned enterprises, representing the Belgian Metallurgical Industry, offer to His Imperial Majesty the Emperor of Japan their best wishes on the occasion of His ascension of the Throne.

They wish to His Imperial Majesty a long and happy life, and to the noble Japanese people ever increasing well-being and prosperity.

SOCIETE ANONYME D. OUGREE MARIHAYE,  
OUGREE

SOCIETE ANONYME D'ANGLEUR ATHUS,  
TILLEUR

SOCIETE ANONYME DE SAMBRE ET MOSELLE,  
MONTIGNIES-SUR-SAMBRE

SOCIETE ANONYME JOHN COCKERILL,  
SERAING

SOCIETE ANONYME DES FORGES DE LA  
PROVIDENCE,  
MARCHIENNE-AU-PONT

SOCIETE ANONYME DES USINES METALLUR-  
GIQUES DU HAINAUT,  
COUILLET

SOCIETE ANONYME DES FORGES DE CLABECQ,  
CLABECQ

SOCIETE ANONYME METALLURGIQUE DE  
L'ESPERANCE-LONGDOZ,  
LIEGE

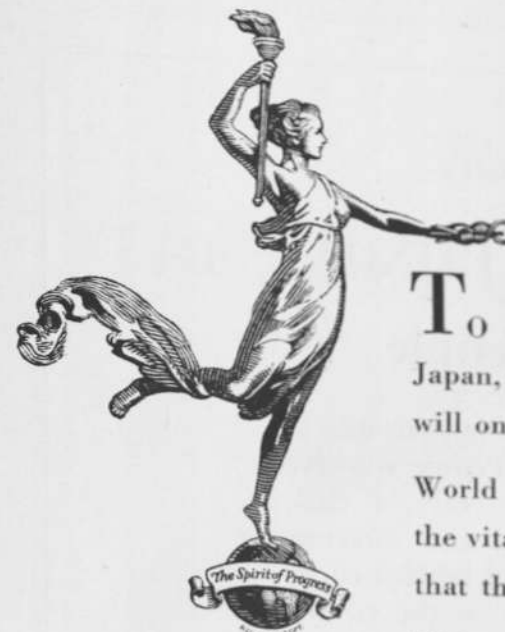
SOCIETE ANONYME DES USINES GUSTAVE  
BOEL,  
LA LOUVIERE

SOCIETE ANONYME DE THYLE CHATEAU ET  
MARCINELLE,  
MARCINELLE

SOCIETE ANONYME MINIERE ET METALLUR-  
GIQUE ALLIANCE MONCEAU,  
MONCEAU-SUR-SAMBRE

SOCIETE ANONYME DES USINES GILSON,  
LA CROYERE

SOCIETE ANONYME FABRIQUE DE FER,  
MARCHIENNE-AU-PONT



**T**O His Imperial Majesty the Emperor and the great nation of Japan, Montgomery Ward & Company sends cordial greetings of good-will on the glorious occasion of the Enthronement Ceremonies.

World commerce has been a great factor in uniting, in friendliness, the vital powers of America and Japan. It is our hope and expectation that this bond will grow with the years.

This evidence of our high respect and admiration is offered as one more link in the great chain which binds us, as a people, to the people of Japan.

**MONTGOMERY  
WARD & CO.**

Chicago, Ill., U. S. A.

At this time of profound national rejoicing the Marconiphone Company desires to tender to the great Japanese nation its congratulations on the auspicious event of the Imperial Enthronement. Under the wise guidance of the Illustrious Imperial House there have been happy relations between Britain and Japan, and it is the earnest wish of the Company that Wireless may always serve this end of peace and friendship between two great peoples.

The Marconiphone Company is very specially qualified, by the excellence of its products and its world-wide activities, to help to maintain this enlightened intercourse between Japan and the Western World.

THE MARCONIPHONE COMPANY, LTD.  
and

THE STERLING TELEPHONE & ELECTRIC CO., LTD.

Manufacturers of wireless instruments, telephones and  
luminous call bell systems for ships.

TOKYO AGENTS: SALE & COMPANY



ON THE HISTORIC OCCASION  
OF THE ENTHRONEMENT OF  
HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN

WE RESPECTFULLY EXTEND  
OUR SINCERE WISHES  
THAT THE SHOWA ERA  
BE ONE OF PEACE  
PROSPERITY AND HAPPINESS

MCIVOR, KAUFFMAN, SMITH & YAMAMOTO  
TOKYO AND NEW YORK

Compagnie  
des MESSAGERIES MARITIMES

La Compagnie des Messageries  
Maritimes, qui assure des services  
réguliers avec le Japon depuis  
1866, s'autorise de ses anciennes  
et cordiales relations avec ce beau  
pays pour offrir ses félicitations  
et ses vœux à la

NATION JAPONAISE  
à l'occasion du  
COURONNEMENT  
DE S. M. L'EMPEREUR

Le Président  
des MESSAGERIES MARITIMES

*Georges Philippart*

ON THIS PROPITIOUS OCCASION  
WE ESTEEM IT A GREAT  
PRIVILEGE TO EXTEND TO  
HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN  
OUR RESPECTFUL AND SINCERE  
FELICITATIONS  
EARNESTLY TRUSTING THAT  
THEY PORTEND A LONG  
HARMONIOUS AND MOST PROSPEROUS  
REIGN

JAS. I. MILLER TOBACCO CO., INC.  
Henderson, N.C., U.S.A.



*To His Imperial Majesty*  
**The Emperor of Japan**  
*and to the Japanese People*

— We embrace with much pleasure this opportunity to pay our respects to the Sovereign whose People we have come to know and admire through many years of close and ever friendly association. Our officers and directors express the hope that the Era of Showa may be blessed by Peace and Happiness, and the continuance of the cordial relationships now subsisting between our two countries.

NATIONAL CASH REGISTER COMPANY  
 Dayton, Ohio, U.S.A.



**T**HE Nash Motors Company welcomes an opportunity to tender congratulations and best wishes to their Imperial Majesties, the Emperor and Empress of Japan, on the memorable occasion of their enthronement.

May the years of their reign be long, happy and prosperous. And may each of these years bring an increasing measure of friendliness, harmony and good understanding to the cordial relations already existing between their great country and ours.

THE NASH MOTORS COMPANY  
 Kenosha, Wisconsin, U. S. A.

**P**ERPETUATING THE TRADITIONS of the past, giving promise for the greatness of the future, the Enthronement of His Imperial Majesty the Emperor of Japan is an occasion calling for sincere felicitations from all Nations.

We, of the National Pneumatic Company, join with all other citizens of the United States in expressing our profound admiration for the courage, industry and noble aspirations of the Japanese People and in hoping for the long continuation of a friendship which has endured so many years.

NATIONAL PNEUMATIC COMPANY  
 HAROLD ROWNTREE,  
 Chairman of the Board of Directors.

*Felicitations to*

*Their Imperial Majesties*

**THE EMPEROR AND EMPRESS OF JAPAN**

*And to the*

**GREAT JAPANESE PEOPLE**

*On this happy occasion of the  
 Enthronement Ceremony*



**THE NATIONAL CITY BANK OF NEW YORK**

..... The Netherlands Trading Society, from the Head Office of their Bank at Amsterdam and from their numerous Branches throughout the East, wish to express their cordial sympathy with the Japanese nation in their rejoicings on the auspicious occasion of the Enthronement of His Imperial Majesty the Emperor of Japan.

..... The Netherlands Trading Society, as a Dutch institution, are proud to recollect that the Dutch were among the first Europeans to enter into mutually helpful relations with the Japanese people, and that at one time the Dutch language served as a medium in the commercial and cultural intercourse between Japan and the Western countries.

..... The Netherlands Trading Society are looking back with the greatest satisfaction upon the manifold and always friendly relations maintained with Japan since the Bank was founded more than a hundred years ago.

..... They are availing themselves of this opportunity to express the confident hope that the reign now beginning will be an era of progress and prosperity for Japan, and that the Bank's existing cordial relations with the Japanese business world will be maintained and extended.

*The Enthronement of  
 His Imperial Majesty*

**THE EMPEROR OF JAPAN**

is an event of supreme importance which we, after years of friendly association with the Japanese people, approach with profound respect and reverence.

It is a very great pleasure to us on this joyful occasion sincerely and respectfully to offer our congratulations.

May the Showa Era be one of Peace, Prosperity, and Happiness for the Japanese people.

NESTLE & ANGLO-SWISS CONDENSED  
 MILK COMPANY  
 KOBE



WITH profound respect we take this opportunity of offering to the subjects of His Imperial Majesty the Emperor of Japan our congratulations upon the great and happy occasion of His Enthronement.

Coupled with this we also record our earnest expression of satisfaction that the cordial relations and goodwill which have existed between His Imperial Majesty's country and our own for so many years still persist and it is our heartfelt hope that this fellowship and kindred feeling may be maintained always.

We have watched with the keenest interest the wonderful development of the Cotton Spinning Industry in Japan, especially as we had the honour of equipping the first Cotton Mill erected in the country in 1866, by Prince Shimadzu of Kagoshima.

This long and satisfactory business connection has resulted in our having a very special interest in the commercial welfare of Japan and its people and we have very sincere pleasure in congratulating them upon the happy consummation of this historic event and unite with them in wishing long life, happiness and prosperity to the new Emperor and every Member of the Imperial Family.

PLATT BROS. & CO., LTD.

Hartford Works  
OLDHAM, ENGLAND

PACKARD MOTORS EXPORT  
CORPORATION

To retrace the history of Japan is to review a pageant of progress. The fine traditions of a noble past coupled with the indomitable spirit and valorous character of the Japanese people have gone far to build a great nation beloved and respected throughout the world. Under the glorious leadership of His Imperial Majesty the Emperor and the splendid example of the Imperial Family the Japanese nation is destined to move on to greater achievement and stronger bonds of friendship among all nations. On this historic occasion of the Enthronement Ceremonies of His Imperial Majesty the Emperor, marking a new era of happiness and advancement, it is indeed a privilege to offer the felicitations and tribute of the Packard Motors Export Corporation to the Japanese people.

TO  
HIS IMPERIAL MAJESTY THE EMPEROR  
AND TO  
THE JAPANESE NATION

*On this momentous occasion of His Imperial Majesty's accession to the Throne of the Empire of Japan, PEMBERTON & PENN, INCORPORATED, of Danville, Virginia, United States of America, deem it a great privilege to extend their most sincere felicitations, and express the wish that the cordial and friendly relations which they have enjoyed with the Japanese Government and people through the Tobacco Monopoly Bureau shall continue throughout the Era of Showa.*

*On this most auspicious and happy occasion of the Enthronement of*

HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN

It is particularly gratifying to the Radio Corporation of America to be identified with the Imperial Department of Communications and the Nihon Musen Denshin Kaisha in maintaining the communication facilities which have united the great Empire of Japan with the United States in bonds of closest friendship and amity.

RADIO CORPORATION OF AMERICA

*On the memorable occasion  
of the  
Enthronement of  
His Imperial Majesty  
The Emperor of Japan  
We count it a privilege to extend  
our greetings and good wishes  
for a long and prosperous  
Era of Showa*

POMMERY & GRENO, LTD.  
Represented in Japan by L. Caudrelier

EXPORTERS OF CHAMPAGNE

THE PRATT & WHITNEY AIRCRAFT  
COMPANY OF HARTFORD, Connecticut,  
United States of America, desires to  
extend to

HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN

*Greetings and good wishes on the momentous occasion of His Enthronement, and to rejoice with the Japanese People upon this occasion which means to them the assurance of continued advancement along the paths of science, culture and prosperity.*

Representatives in Japan:  
OKURA & COMPANY

MAKERS OF AERONAUTICAL ENGINES



*W*E respectfully tender our congratulations to His Imperial Majesty the Emperor on the occasion of His Enthronement, and we earnestly hope that the Era of Showa may long be attended by peace and prosperity.

RISING SUN PETROLEUM COMPANY, LIMITED.

That the  
Enthronement of His Imperial Majesty  
THE EMPEROR OF JAPAN  
may be an occasion of the utmost felicity  
marked by bright skies and serene minds  
and a forerunner of unexampled prosperity  
both material and spiritual  
to both the nation and its ruler  
is the sincere and whole-hearted desire of

Reo Motor Car Company

*P. H. Scott*  
PRESIDENT

LANSING, MICHIGAN, U. S. A.

*O*N this most auspicious occasion, we deem it a great privilege to extend to His Imperial Majesty the Emperor of Japan and to the Japanese people, our heartfelt felicitations, and hope that the splendid progress made by His illustrious forefathers will continue in even greater measure.

R. J. REYNOLDS TOBACCO COMPANY  
Winston-Salem, North Carolina, U.S.A.

Makers of Camel Cigarettes

The President, the Board of Directors, and  
the forty thousand employees and  
workers of the

SAINT-GOBAIN PLATE GLASS CO.

founded in A.D. 1665

under the name of "Manufacture Royale des  
Glaces de Miroirs" are exceedingly pleased to  
convey their very hearty congratulations to  
the Japanese People on the occasion of the  
Enthronement of His Imperial Majesty, the  
one hundred and twenty-fourth Emperor of  
Japan.

They sincerely hope that this Most Important  
Event will be the beginning of an era of  
prosperity and radiant peace, during which the  
friendly relations already existing between  
Japan and France will reach their utmost  
development.

St. Gobain Plate Glass Company,  
1 bis, Place des Saussaies,  
Paris

祝 奉

Messrs. Sale & Co., Ltd. beg leave  
to tender their sincere congratula-  
tions on the Joyful Event of the  
Enthronement of

HIS IMPERIAL MAJESTY

THE EMPEROR OF JAPAN

and desire to offer their respectful  
wishes for the prosperity of  
The Imperial House and for the  
continuance of Peace and

Happiness throughout

THE EMPIRE OF  
JAPAN

*In offering felicitations to*  
His Imperial Majesty  
**The Emperor of Japan**

And All His Loyal Subjects

*We wish to express our earnest hope  
that the progress of the Japanese  
people toward those noble aspirations  
symbolized in the Enthronement  
Ceremonies may be as brilliant in the  
future as it has been in the mem-  
orable past, and that a spirit of  
understanding and cooperation may  
forever control the relationship of  
Japan and our own country.*

SINCLAIR REFINING COMPANY  
45, Nassau Street, New York  
N. Y., U.S.A.

*O*N the auspicious occasion of the  
Enthronement of His Imperial Majesty  
the Emperor Hirohito, we extend our  
heartiest congratulations to Japan and  
her people and join them in every good  
wish for the prosperity of His Imperial  
Majesty's reign.

Although geographically Japan and  
Denmark are far apart, the two nations  
are closely united by ties of friendship  
and mutual understanding.

We admire the spirit of the Japanese  
people which has made possible the great  
industrial progress of their country, and  
are happy to have had the opportunity,  
in conjunction with our agents Messrs.  
Mitsui Bussan Kaisha, Ltd., of co-operating  
with them in the evolution of one of their  
largest industrial enterprises—the cement  
industry—and to have been able to put  
at their disposal our forty-five years'  
experience.

F. L. SMIDTH & CO., A/S  
Copenhagen, Denmark



*Close and Cordial Relationship with their Japanese friends has been cherished for many years by the board of managers of The Silk Association of America, Inc.*

*On the Occasion of the Imperial Enthronement, the Association takes the opportunity to express its sincere wishes for the perpetuation of this bond of Friendship, the Health of Their Imperial Majesties the Emperor and Empress, and the Happiness of the Japanese People.*

*To their Imperial Majesties, the Emperor and Empress of Japan, and to the great nation now celebrating their Enthronement, are presented the felicitations of this American railroad system. It has been our privilege for nearly two-thirds of a century to bear westward over the American continent many of those travelers whom ships have then carried onward into the setting sun; and to bear also, into the rising sun, many of those travelers whom Japan has sent to our western shores. May the bond between our peoples continue in sympathy and understanding, to that day when the Pacific shall be the world's chief theatre of civilization.*

SOUTHERN · PACIFIC · COMPANY

**A***FTER many years of most pleasant contact with the Japanese People, the American members of the staff of the Southern Cotton Company of Galveston, Texas, feel deeply in accord with the Japanese Nation in extending respectful congratulations to His Imperial Majesty the Emperor of Japan on the occasion of His Enthronement.*

. . . . A new dawn gleams for Japan in one of the most significant epochs of the history of the world. Science is rapidly conquering Time, Space and the Realms of the Unknown. Japan treads the road of science in an upward march toward further glories.

. . . . In collaboration with technicians of the Imperial Air Force we have had the signal honor of assisting in the glorious flight of Japanese wings and are happy to express our admiration of the immense, unceasing progress which this friendly nation has made in every field.

. . . . A radiant era opens toward its immortal destiny, a destiny directed under the aegis of Amaterasu Omikami, Goddess of the Sun, by His Imperial Majesty, the one hundred and twenty-fourth Emperor, of the most ancient dynasty in the world.

. . . . May the shining future develop and unfold to the utmost in most perfect harmony and amity among our peoples.

SOCIETE LORRAINE DES ANCIENS ETABLISSEMENTS  
DE DIETRICH ET CIE. DE LUNEVILLE.  
ARGENTEUIL, FRANCE

**O***N THE AUSPICIOUS occasion of His Imperial Majesty's Enthronement, the Southern Cotton Oil Company esteems it a great privilege to convey their sincere felicitations and earnestly trust that this marks the beginning of a long, harmonious and most prosperous reign which shall reflect added lustre on the glorious history of the Empire of Japan.*

SOUTHERN COTTON OIL CO.  
*Manufacturers of Wesson Oil and Snowdrift  
Represented in Japan by L. Caudrelier*



To His Imperial Majesty  
The Emperor of Japan,  
and to the Japanese people

GREETINGS: *WE* who have learned to value so profoundly the  
valor, the discipline, and the magnanimity of the  
Japanese character, know that your country's present greatness and honor  
in the family of nations derive naturally and inevitably from the glorious  
traditions of the past.

To these noble ideals the national soul is this day re-dedicated; on  
this historic occasion we are privileged indeed to bring our sincere tribute  
of admiration and friendship.

STANDARD OIL COMPANY OF NEW YORK

IT IS WITH  
a sense of humility that we approach  
this great event of the Enthronement of  
His Imperial Majesty the Emperor of  
Japan, constituting, as it does, an  
impressive occasion full of the most  
profound historic significance. Admiring  
the outstanding and beautiful traits of  
the Japanese character as I have done  
for years, it is a matter of greatest pride  
to my associates and myself that we have  
been entrusted by the Japanese Govern-  
ment with carrying out installations of  
some importance, and thus signally  
honored by having even in a modest  
way been identified with the marvelous  
progress that the great Empire of Japan  
has made as a most important and  
distinguished member of the family of  
nations.

Elmer A. Sperry

Chairman of Board of Directors of  
The Sperry Gyroscope Company

WITH a profound regard for  
all those admirable qualities  
which characterize the Japanese  
people, an event so memorable as  
His Imperial Majesty's Enthronement,  
gives to us the welcomed  
opportunity to express our sincere  
affection for a Nation which, resting  
upon a foundation set in the glorious  
ages past, has so well builded a  
structure today standing as a symbol  
of that progressiveness and friendship  
which now binds nation to nation.

On this most eventful occasion the  
States Steamship Company, whose  
Merchant Ships are engaged in weav-  
ing those friendly ties of commerce  
joining the Japanese and American  
peoples, is most proud to extend its  
respectful greetings to His Imperial  
Majesty the Emperor of Japan, and  
the people of Japan.

STATES STEAMSHIP COMPANY



ON THE AUSPICIOUS OCCASION OF THE  
ENTHRONEMENT OF HIS IMPERIAL  
MAJESTY THE EMPEROR OF JAPAN, WE  
WISH RESPECTFULLY TO EXPRESS THE SINCERE  
FELICITATIONS OF SWEDISH MANUFACTURERS AND  
EXPORTERS AND OUR EARNEST HOPE THAT HIS  
IMPERIAL MAJESTY MAY LONG CONTINUE TO REIGN  
OVER THE JAPANESE EMPIRE.

MAY THE ERA OF SHOWA BE DISTINGUISHED BY  
THE SAME PROSPERITY AND DEVELOPMENT WHICH  
HAVE MARKED THE REIGNS OF HIS IMPERIAL  
MAJESTY'S ILLUSTRIOUS ANCESTORS.

ARCHIMEDES CO., LTD.,  
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SWEDEN TAIYO SHOKAI, TOKYO

KJELLBERG SUCCESSORS,  
STOCKHOLM



ON THE AUSPICIOUS OCCASION OF  
THE ENTHRONEMENT AND NATIONAL REJOICING  
WE DEEM IT A SUPREME PRIVILEGE TO  
TENDER OUR RESPECTFUL FELICITATIONS  
TO HIS IMPERIAL MAJESTY  
THE EMPEROR OF JAPAN  
AND TO HIS LOYAL SUBJECTS



SULZER BROTHERS, LTD.  
WINTERTHUR

SULZER BROTHERS  
KOBE

To His Imperial Majesty  
The Emperor of Japan

and

To the Japanese People



### Greetings:

On the occasion of the Enthronement of the Emperor Hirohito, we are honored in having the opportunity to extend felicitations to His Imperial Majesty, and congratulations to the Japanese People.

It has been of inestimable value to the world at large that Japan, in spite of recent world upheavals, has maintained the high ideals of the code of the Samurai.

STONE & WEBSTER, INC.

UPON the great and happy occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, the Sullivan Machinery Company through its President and Directors respectfully offers its felicitations to His Imperial Majesty; and its greetings of good will to the Japanese people.

It is a source of pride to this Company that during more than four decades it has been privileged to contribute in some measure to the development of the mineral and industrial resources of the Japanese Empire.

We desire to express the hope that our representatives may continue to aid as "ambassadors in commerce" to cement more securely the bond of understanding and confidence which now join the business men of your country and our own.

SULLIVAN MACHINERY COMPANY

FREDERICK K. COPELAND, President

RALPH E. KRAMER

Tokyo, Manager for Japan

Agents for Japan

Mitsui Bussan Kaisha, Ltd.

Kabushiki Kaisha Tokyo Kogyo Sha

WITH deep respect I deem it a great honour to present respectful felicitations on behalf of the company I represent and myself, to His Imperial Majesty the Emperor on the happy occasion of His Enthronement.

For nearly forty years this company has been intimately associated with the industrial and economic life of Japan and our relations, like the national associations of Japan with our people and our Empire, have been most satisfactory and cordial in character.

I am confident that the Showa Era will command increasing admiration on the part of the world for Japan on account of her national vigour and enlightened and progressive policies.

President.

SUN LIFE ASSURANCE COMPANY  
OF CANADA

The Officers and Directors of J. P. Taylor Company, Incorporated, and Universal Leaf Tobacco Company, Incorporated, consider it a great honor and privilege to have this opportunity of offering our sincere felicitations to His Imperial Majesty the Emperor of Japan, and to testify to our respect and admiration for the great Japanese Empire and the Japanese people. Through the years our personal and commercial relations with The Imperial Japanese Government and with Japanese firms and individuals have been marked by constant evidence of the highest honor and integrity which contribute so largely to mutual understanding and goodwill.

J. P. TAYLOR COMPANY, INCORPORATED  
RICHMOND, VIRGINIA, U.S.A.

UNIVERSAL LEAF TOBACCO COMPANY,  
INCORPORATED  
RICHMOND, VIRGINIA, U.S.A.

ON the occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, we wish to offer our sincerest congratulations to the Japanese people among whom we are privileged to have found good friends and helpful associates.



THE SWEDISH MATCH CO., LTD.



**M**indful of many years of pleasant and cordial relationships with the Japanese Government, Thorpe & Ricks, Incorporated, of Rocky Mount, North Carolina, United States of America, takes this occasion to express their sincere wish for the long and continued well-being of His Imperial Majesty the Emperor and His subjects, trusting that peace, prosperity and honor may dominate throughout the Era of Showa.

**T**HE Tobacco Trading Corporation, Richmond, Virginia, U.S.A., deem it a great honor to convey to His Imperial Majesty the Emperor of Japan, their most sincere felicitations on the auspicious occasion of the Enthronement, and hope that the friendly intercourse now existing between Japan and the United States may continue unimpaired throughout the Showa Era.



ON this historic occasion of the Enthronement of His Imperial Majesty the Emperor of Japan, it is a privilege to join with the world in laying before His Imperial Majesty and His people our tribute of profound admiration. To the Majestic Throne of His Imperial Ancestors there comes one whose scholarly attainments, whose profound grasp of governmental and social problems, whose enduring love of His people, have stirred the imagination of all mankind. It is with reverend joy that we bring this token of high regard and esteem.

UNITED STATES SHIPPING BOARD  
MERCHANT FLEET CORPORATION

**T**he traditional significance of the Enthronement of His Imperial Majesty, the Emperor of Japan, makes it a fitting occasion for paying respect to the Japanese Nation. We tender our felicitations to His Imperial Majesty and the Japanese people and take the opportunity to express our abiding respect and admiration for the enduring national virtues and ideals now exemplified in this historic and reverential ceremony.

TOLEDO SCALE COMPANY



ON THIS MEMORABLE OCCASION of His Imperial Majesty's Enthronement, we count it a great honor to offer our sincere hopes for a long and glorious reign; that the blessing of peace may be granted to His Imperial Majesty and to His people, and that the relations of friendliness and harmony now happily existing between Japan and the United States of America may ever continue.

UNITED STATES ALKALI EXPORT  
ASSOCIATION, INC.

Represented in Japan by:  
ATAKA & COMPANY, LTD. IWAI & COMPANY, LTD.  
MITSUI BUSSAN KAISHA, LTD.

## *The Day of the Enthronement of His Imperial Majesty the Emperor of Japan*

marks for the Japanese people the beginning of a new Era in their glorious history of undertaking and achievement. It presents to us and to the people of our own United States the opportunity, in extending our felicitations, to pay to a great and friendly Nation and to its exalted Ruler our tribute of admiration and respect.

UNITED SHOE MACHINERY CORPORATION  
BOSTON, MASSACHUSETTS, U.S.A.



ON THIS HAPPY AND AUSPICIOUS OCCASION  
WE HAVE THE HONOR TO EXTEND TO HIS IMPERIAL MAJESTY

## The Emperor of Japan

OUR RESPECTFUL AND HEARTFELT FELICITATIONS, WITH THE  
EARNEST WISH THAT HIS IMPERIAL REIGN  
MAY PROVE LONG AND HAPPY

WE ARE PROUD OF THE CORDIAL RELATIONS WHICH OUR COMPANY HAS ENJOYED  
FOR MANY YEARS WITH THE JAPANESE PEOPLE, AND ARE CONFIDENT THAT THEIR  
ILLUSTRIOUS COUNTRY, WHICH THROUGH AMBITIOUS AND ZEALOUS INDUSTRY HAS WON  
SUCH A SPLENDID PLACE IN THE WORLD TO-DAY, WILL CONTINUE TO BRING PROSPERITY  
AND PEACE TO HER PEOPLE, SECURE IN THE KNOWLEDGE OF THE COOPERATION AND  
FRIENDSHIP OF THE SISTERHOOD OF NATIONS.

UNITED STATES STEEL PRODUCTS COMPANY—NEW YORK

REPRESENTING:  
CARNEGIE STEEL CO. ILLINOIS STEEL CO. AMERICAN BRIDGE CO. AMERICAN SHEET & TIN PLATE CO.  
NATIONAL TUBE CO. LORAIN STEEL CO. AMERICAN STEEL & WIRE CO. TENNESSEE COAL, IRON & RAILROAD CO.

*UPON the occasion of His Imperial Majesty's Ascension to the Throne, we recall our many past associations with Japan and join in congratulating the Japanese nation. May the Emperor's reign be a happy one, blessed with peace, prosperity and continued progress in every human domain.*

L'UNION COMMERCIALE DE GLACERIES BELGES  
BRUSSELS, BELGIUM  
and Six Affiliated Glass Manufacturers:  
GLACES NATIONALES BELGES, AUVELAIS  
GLACES D'AUVELAIS, AUVELAIS  
GLACES DE MOUSTIER, MOUSTIER  
GLACES DE CHARLEROI, ROUX  
GLACES DE SAINTE MARIE, D'OIGNIES, AISEAU  
COMPAGNIE DE FLOREFFE, FLOREFFE

*To* THE great nation of Japan—  
great in the wealth of her traditions,  
great in the noble ideals and spiritual  
virtues of her people, great in her  
material progress, great in the practical  
expression of kindness toward sister  
nations—we extend cordial greetings on  
this momentous occasion, the Enthronement of His Imperial Majesty the Emperor of Japan, for whom we have the most profound respect. It has been a privilege to make contact with the great government of Japan and her industrial leaders for mutual benefit and helpfulness. We cherish the hope that prosperity and happiness may continue to come in unstinted measure to His Imperial Majesty the Emperor and His worthy subjects.

THE WESTINGHOUSE AIR BRAKE COMPANY  
THE UNION SWITCH AND SIGNAL COMPANY

*A. L. Humphrey*  
President

THE Enthronement of His Imperial Majesty the Emperor of Japan, marks the occasion for the expression of the most sincere felicitations on the part of all who in the past have experienced the friendship, courage, initiative, and ability of the Japanese people.

To His Imperial Majesty we tender respectfully our highest tribute of admiration and respect, firm in the belief that this occasion will be the beginning of a period of ever greater and more widespread good-will and mutual understanding between His people and those of the United States of America.

WESTINGHOUSE ELECTRIC COMPANY OF JAPAN  
WESTINGHOUSE ELECTRIC INTERNATIONAL COMPANY

## *In respectful admiration of* His Imperial Majesty the Emperor of Japan and the Japanese People

I count it a happy privilege on this historic occasion of the Enthronement Ceremonies to extend, both personally and on behalf of the Willys-Overland Company, the Stearns-Knight and Falcon-Knight Corporations, our felicitations and good wishes.

In our close contact with the rapid development of transportation facilities in Japan it has been our constant pleasure to observe at close range the spirit of progress and the indomitable courage which permeates the Japanese Empire in all fields of worthy enterprise. We know that the traditional virtues symbolized in the historic ceremonies of Enthronement are present in their Emperor and the people of Japan today as in the past and will lead the Japanese Nation to an ever greater and more glorious future.

JOHN N. WILLYS, President  
WILLYS-OVERLAND, INC.  
and associated companies.



*Upon the historic and happy occasion of their enthronement, we deem it a great privilege to extend to their Imperial Majesties,*

THE  
EMPEROR AND EMPRESS OF JAPAN  
AND TO  
THE JAPANESE NATION

*our sincere felicitations and cordial good wishes for a long and prosperous reign, in which the present greatness and glory of Japan may continue to be reflected —*

WRIGHT AERONAUTICAL CORPORATION  
Paterson, New Jersey, U. S. A.

The officers and members of the staff  
of

The Japan Advertiser

and

The Japan Advertiser Press

*have spared no efforts in the preparation and production of this Edition on the historic occasion of the Enthronement in the hope that it might reflect, through its contents and the form and manner of its presentation, their respectful tributes to His Imperial Majesty the Emperor and the people of Japan.*



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# GLOSSARY

## A

AGANAI-MONO, Atonement things.  
AMATERASU OMIKAMI, "Heaven-shining Great-august-Deity," the Sun Goddess, progenitrix of the Imperial Family.

## B

BACHI, round-headed mallets used in striking drums.  
BAIRO, ceremonial dance of the Imperial Court.  
BANZAI, Ten thousand years, a shout of congratulation and rejoicing.  
BATTO, a Bugaku dance of the Imperial Court signifying victory after a struggle.  
BIWA, four-stringed lute.  
BUGAKU, the ancient dramatic dances and music presented by the Imperial Court.

## C

CHINKON-SAI, the Soul-quieting ceremony which precedes the Daijo-sai.  
CHO-DEN, a temporary pavilion.

## D

DAI, prefix, meaning Great.  
DAIJO-GU, the group of buildings specially constructed for the Daijo-sai.  
DEN, a suffix signifying place, room or building.

## E

EI, stiff gauze insignia of rank attached to back of hat.

## F

FUE, flute.  
FUSAN, old Court dress of lower officials.

## G

GAKUBU, music-dance bureau of the Imperial Court.  
GEKU, outer shrine of Ise Great Shrine.  
GO, honorific prefix.  
GOHEI, the cut paper hanging of Shinto ritual.  
GOSECHI-MAI (GOSECHI-NO-MAI), a dance of congratulation performed after the Enthronement ceremony by five young women of noble Kyoto families.  
GOSHO-RAKU, a ceremonial dance of the Court.  
GO-TAIREI, "Great Etiquette"—the Great Ceremonies, a term embracing the whole of the Enthronement ceremonies, from inception to conclusion.

## H

HAIZEN, anciently, the first serving woman of the Emperor.  
HAKAMA, divided skirt.  
HASHI, utensils for conveying food to the mouth, known also as chopsticks.  
HICHIRIKI, an ancient double-reed instrument.  
HINOKI, fire-tree, the Japanese cypress.  
HITATARE, Court dress of the fifth class.

HO (HO-O), the fabulous phoenix.  
HOMEI-DEN, a hall of the palace in Tokyo.

## I

IKAN, Court dress of the second class worn by ritualists.  
IMITAKE, taboo bamboo, placed round the sanctified rice-field.  
INATSUKI-UTA, a song sung as the sanctified rice is hulled.  
IZANAGI, the mythological father of the race.  
IZANAMI, Izanagi's consort.

## K

KAIRYOBIN, a fabulous bird dance given at Buddhist ceremonies, a Bugaku dance piece.  
KAIRYU-DEN, ablution hall in the Daijo-gu.  
KAKKO, a heavy, small, wooden tubular drum.  
KAMMURI, official headdress.  
KARAGINU, official Court costume of the fourth class.  
KASHIKO-DOKORO, the portable sanctuary of the Sacred Mirror (incarnation of the Sun Goddess), kept wherever the Emperor resides.  
KENREI-MON, the Emperor's gate to the Kyoto Imperial Palace.  
KIGEN-SETSU, national holiday commemorating foundation of the Empire.  
KIRIN, a fabulous animal of good omen.  
KITOKU, a Bugaku dance in which is worn a mask resembling the face of a European.  
KOCHO, the butterfly dance for children, a Bugaku piece given at Buddhist ceremonies.  
KOROZEN, the Emperor's enthronement robe.  
KOTAI JINGU, repository in Ise Great Shrine of the Sacred Mirror.  
KOTO, a thirteen-stringed harp.  
KUME-UTA, warrior song of the Kume family.  
KUWAIRE-SHIKI, ceremony of breaking ground.  
KYUJO, Tokyo Imperial Palace.

## M

MANZAI-RAKU, a special enthronement dance of congratulation—a Bugaku piece.  
MI, honorific prefix.  
MICHO-DAI, Curtain Throne of the Empress in the Kyoto Palace.  
MIKAGURA (also Okagura), a dance performed only before the deities enshrined at the Imperial Court.  
MINA GUCHI-SAI, ceremony of purification and control of irrigation water.  
MISOGI, Body-cleansing in ancient Shinto practice.  
MITA UE-SHIKI, Rice-planting ceremony.  
MITOSHI-NO-KAMI, Great Harvest Deity.  
MO, train of women's Court dress.

## N

NAIKU, inner shrine of Ise Great Shrine.  
NAISHOTEN, women (Shinto) ritualists of the Court.

# Glossary

NAOSHI, ancient Court dress of lower officials.  
NASORI, a dragon dance, a Bugaku piece.  
NIINAME-MATSURI, the annual autumn festival.  
NIJUBASHI, the state entrance to the Tokyo Imperial Palace.  
NINJO, solo dancer in Shinto performance before the shrine.  
NINOMAE, a comic Bugaku dance.  
NORITO, Shinto prayer.  
NUKIHO-SHIKI, ceremony of plucking the grain.  
NUKIHO-ZUKAI, Ear-plucking messenger in the ceremony of harvesting the sanctified rice.

## O

O, "Great;" the most frequently used honorific prefix.  
OHARAI, Great purification.  
OMI-AKUSHA, place in the Daijo-gu reserved for the Imperial princes.  
OMIKOROMO, the garment of purification.  
OTAMAKUSHI, mystical branch used in Shinto ritual.  
OTANUSHI, Great Field-owner, superintendent of the rice-growing and harvesting.  
OTEKI, short flute producing a plaintive note.

## P

PHENIX, the fabulous HO, a bird of good omen.

## R

RAKU, an affix signifying dance.  
RAN, border or flounce worn on official upper-garment.  
RAN RYO-O, a Bugaku dance in which is worn a terrifying mask to frighten the enemy.  
REICHO, sacred peacock.

## S

SAI, an affix signifying ceremony or festival.  
SAI-DEN, name of the fields where the sanctified rice is grown for the Great New Harvest Festival (Daijo-sai).  
SAI-DEN SHUBATSU-SAI, ceremony of purifying the rice-fields.  
SAIJO, place of ceremony.  
SAIJO JICHIN-SAI, ceremony of purifying the rice-fields.  
SAISORO, a Bugaku dance in which a death mask is worn.  
SAISHU, chief Shinto ritualist.  
SAKAKI, the "sacred tree"—Eurya Ochnacea.  
SAKE, the national spirit, distilled from rice.  
SAMBO, ceremonial tray.  
SAMPO GAKUSHO, Court musicians.  
SANSHU-NO-SHINGI, the Three Sacred Treasures (Mirror, Sword and Jewel).  
SHAKU, a baton, made of white yew, designed to enhance the authority of the holder.  
SHAKU-BYOSHI, two pieces of wood clapped together to mark rhythm.  
SENZAI, one thousand years.  
SHENG, musical instrument derived from India, via China, called SHO in Japan.  
SHIDE, Shinto symbol of purification consisting of paper decoration.  
SHIMENAWA, straw rope used in Shinto and New Year decorations.

SHIMMEI, straw decoration of Shinto.  
SHINDORI, anciently, the second serving-woman waiting on the Emperor.  
SHINKOKU KYONO-SHIKI, ceremony of presenting the grain.  
SHINZA, God-seat, in the Yuki- and Suki-den.  
SHIROKI, white saké, specially brewed from the sanctified rice.  
SHISHIN-DEN, Enthronement hall of the palace at Kyoto.  
SHO, musical instrument composed of thirteen small bamboo tubes with metal reeds.  
SHOKO, a small thick metal plate, struck on surface with two sticks.  
SHUNKYO-DEN, the hall in Kyoto in which the Kashiko-dokoro was kept.  
SOKUI-REI (SOKUI-NO-REI), the ceremony of Enthronement.  
SOKUTAI, full Court dress.  
SUKI-DEN, one of the two buildings of the Daijo-gu where the Emperor holds feast with gods in the Daijo-sai festival.  
SUKI-SAI-DEN, one of the two specially selected fields where the rice is grown for the Daijo-sai.

## T

TABI, close-fitting cloth footwear.  
TAIHEI-RAKU, a Bugaku dance of victory, performed on ceremonious occasions at the Imperial Court.  
TAIKO, small bass drum, struck with round-headed mallets.  
TAKAMIKURA, High August Seat, the throne of the Emperor.  
TANE MAKI-SHIKI, ceremony of planting.  
TATAMI, matting forming the floors of Japanese houses.  
TENZON MINZOKU, Heavenly Grandson race.  
THREE SACRED TREASURES, Sanshu-no-Shingi; (Mirror, Sword and Jewel).  
TOMOE, ancient Asiatic symbol.  
TONGU, a temporary hall for Their Majesties' use during the observance of the Daijo-sai.

## U

UNEME, Court maids formerly in attendance on the Emperors.  
UTA, song.  
UZUME-NO-MIKOTO, the goddess who danced on a tub, seeking to draw the Sun Goddess from the cave.

## W

WAGON, an ancient six-stringed harp.

## Y

YAMATO MINZOKU, Yamato race.  
YASE-DOJI, youths of the village of Yase traditionally privileged to carry the Kashiko-dokoro.  
YUKI-DEN, one of the two buildings of the Daijo-gu where the Emperor holds feast with gods in the Daijo-sai festival.  
YUKI-SAI-DEN, one of the two specially prepared fields where the sanctified rice used in the Daijo-sai is grown.



## CONTRIBUTORS TO THIS BOOK

In addition to the members of the staff of *The Japan Advertiser* who have helped in the production of this volume, the following artists and writers have contributed articles or illustrations.

Mrs. Frances Hawks Cameron Burnett, the wife of the American Military Attaché to Tokyo, is a noted poet in the Japanese language. She has written many poems dedicated to the members of the Imperial Family, and her poem entered in the Imperial New Year Poetry Contest was read before the Emperor.

Count Yoshinori Futara was graduated from the law department of Tokyo Imperial University in 1913 and was given a government position. He went to Europe four years later, and upon his return joined the Imperial Household Department as a master of ceremonies and also served in other capacities. He was made a member of the House of Peers in 1925, and is chairman of the board of directors of the Federation of Boy Scout Troops. The House of Futara was established by the late Prince Yoshiyuki Kitashirakawa, the son of Prince Yoshihisa Kitashirakawa, who voluntarily descended to the rank of a subject. Count Futara was chosen to accompany the present Emperor to Europe in 1921, and also to accompany the Prince of Wales during his visit in Japan. In addition to his latest book on the Emperor, of which the article in this volume is a translation and condensation, he is joint author with Mr. Setsuzo Sawada of a journal of the Emperor's European voyage.

Henry Eichheim, violinist, composer and conductor, was a member of the Theodore Thomas Orchestra in New York for a year, was first violinist with the Boston Symphony Orchestra for twenty-one years, and was conductor of the Winchester (Massachusetts) Orchestra for four years. He first visited the Far East in 1915, returning in 1919, 1922 and 1927-28, including India and Java on the two latter trips. He composed five Oriental sketches in 1921, and has recently composed the suite entitled *Java, Bali, Angkor*, which will be given its premier by the Philadelphia Symphony Orchestra in March.

Suihoo Hachiya is an artist residing in Nikko who has illustrated a number of books. His specialty is painting on silk.

Dr. Jiro Harada is a graduate of the University of California at Berkeley and is one of the curators of the Imperial Household Museum of Tokyo. He is a leading authority on the old arts of Japan and China and is the author of a number of important papers and books on these subjects. He has been selected by the publishers of the Encyclopedia Britannica to contribute the article on Japanese Art. Dr. Harada is an art critic of note, and has translated a number of literary works from English into Japanese.

D. C. Holtom, Ph.D., D.D., is a professor at Kwanto Gakuin, Yokohama, and is the author of *The Japanese Enthronement Ceremonies, The Political Philosophy of Modern Shinto* and numerous papers on Shinto which have appeared in the Transactions of the Asiatic Society of Japan, of which he is the editor.

Teruoki Hoshino is a member of the Board of Ceremonies of the Imperial Court and is an expert on those ceremonies.

S. Kato is one of the modern artists of Japan.

Miss Lilian May Miller, the daughter of the American Consul General at Seoul, is one of that small group of foreigners who have courageously undertaken the production of wood block prints in the Japanese style. Miss Miller is also a painter in oils and water colors, and a poet as well.

Tadatomo Ohno, one of the greatest living experts on Far Eastern music, is one of the chief officials of the Gakubu, or music department of the Imperial Household Department.

Dr. Masanao Sekine was graduated from the department of Japanese Classics of the Imperial University, Tokyo, in 1886 and thereafter taught at the Peers' School and became a lecturer at the Tokyo Women's Higher Normal School and the Imperial University in Tokyo. He received a doctorate in 1909, and was made a member of the Imperial Academy this year. He is attached to the Imperial Household Department as an adviser.

Mrs. Etsu Inagaki Sugimoto is assistant professor of Japanese history and literature at Columbia University, New York City. She is the author of *A Daughter of the Samurai*, one of the most popular books dealing with Japan published in recent years.

T. Suzuki is a rising young artist of Tokyo. He is in charge of the Art Department of the Trans-Pacific Advertising and Service Bureau, a subsidiary organization of The Japan Advertiser.

Hiroaki Takahashi is known as "the modern Hiroshige," having done a large number of wood block prints in the style of that master. He made drawings of the Enthronement of the Emperor Taisho in 1915.

Hanso Tarao, who has made a deep research into Japan's past, is professor of English at the Women's University of Japan in Tokyo.

Seika Yamashika the designer of the cover for this volume, is the celebrated artist of Kyoto who was chosen by the municipality of that art center of Japan to design and decorate the gift which Kyoto presented to His Imperial Majesty on the occasion of his Enthronement.

Seikan (Kiyotsura) Yatsuka is the Imperial Court ritualist who performed the rites of divination with tortoise-shell by which the Yuki and Suki fields were chosen. He is a member of the Board of Ceremonies of the Imperial Court and an authority on ceremonial costumes.

Hiroshi Yoshida was graduated from the Ueno Academy of Art, and devoted himself to oil paintings in which he gained much distinction. He is a member of the board of judges of the Imperial art exhibitions. Five years ago he began to experiment in color prints with such success that he is at present a recognized leader. Instead of the smooth surfaces of the old masters, Mr. Yoshida uses rough effects, particularly in his mountain scenes, and his exhibitions show a continual progress. Among his mountain studies his twelve views of Mount Fuji are perhaps the most attractive.

## Illustrations Not Explained Elsewhere

The design upon the enthronement robe of the Emperor is for the exclusive use of His Majesty, and this has become a tradition handed down for centuries. It was formerly seen upon the robes of Chinese emperors, and consists of the paulownia tree, bamboo, phoenix and the kirin, or fabulous animal thought to resemble a giraffe. The combination of these four auspicious emblems formed a design of good omen for the Imperial robe and is restricted to the use of the Emperor. The design is used on the inside covers of this book, which are printed from wood blocks cut from drawings by Seika Yamashika.

The drawings with initial letters and panels throughout the book tell the story of Japanese mythology or are associated with the subject-matter which they accompany.

Page xiii, the initial letter represents the Japanese legend of creation. Izanagi and his consort, Izanami, left their celestial abode, seeking new worlds to conquer. They stood on the Floating Bridge of Heaven, and Izanagi thrust down a Jewel Spear into the ocean, the brine congealing and forming the Isles of Japan.

Page xvi, at close of the article: Jimmu Tenno, the first Emperor, after subduing rebellious tribes and pacifying the region of Yamato, proclaimed to the Sun Goddess that he was about to rule over the Isles of Japan.

Page 1, at heading of the article: The Shishin-den or Enthronement Hall of the Kyoto Palace. Drawn by T. Suzuki.

Page 11, at heading of the article: The pageant of the Kashiko-dokoro, or Imperial sanctuary, carried on the shoulders of the Yase-doji, or youths of Yase, as it left the Imperial Palace in Tokyo. Drawn by T. Suzuki.

Page 25, at heading of the article: Archers guarding the Shomei-mon, or the gate leading to the Shishin-den, on the

day of the Enthronement ceremony. Drawn by Hiroaki Takahashi.

Page 29, at heading of the article: The Yatai Crow that lived in the sun was a supernatural creature with three legs. The Sun Goddess sent this crow as a messenger to guide Jimmu Tenno when he was surrounded by enemies and had lost his way. Similar legends are known in China, Asia Minor and Egypt. Drawn by T. Suzuki.

Page 47, at heading of article: The Takarabune, or Treasure Ship, upon which the Seven Lucky Gods embarked for Japan. They are Daikoku and Ebisu, the gods of wealth; Benten, the goddess of love and beauty; Bishamon, one of the four guardian kings of Buddhism; Jurojin, the god of longevity; Fukurokuju, the god of good fortune, and Hotei, the god of happiness. Drawn by Hiroaki Takahashi.

Page 65, at heading of the article: The Three Sacred Treasures, the Mirror, Jewel and Sword, all imbued with magical properties, and associated with legend and romance. Drawn by S. Kato.

Page 75, at heading of the article: A harvest scene in primitive Japan. Drawn by T. Suzuki.

Page 107, at heading of the article: The fan of the Empress carried at the Enthronement ceremonies (center). The headdress of the Empress (right), and the headdress of Court ladies (left). Drawn by Hiroaki Takahashi.

The wood block hand color printing on the cover of this book and the color print of Himeji Castle on page 59 are the workmanship of the well-known artist, Mr. Hiroshi Yoshida of Tokyo.

The "Yuzen" or hand-dye process work on the cover of the book was done under the able supervision of Mr. S. Nomura of Kyoto.



THE CEREMONIAL ARCHER-GUARDS LEAVE THE PALACE AT THE CLOSE OF THE ENTHRONEMENT ANNOUNCEMENT



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